

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 14.

NEW YORK: SATURDAY, APRIL 5, 1879.

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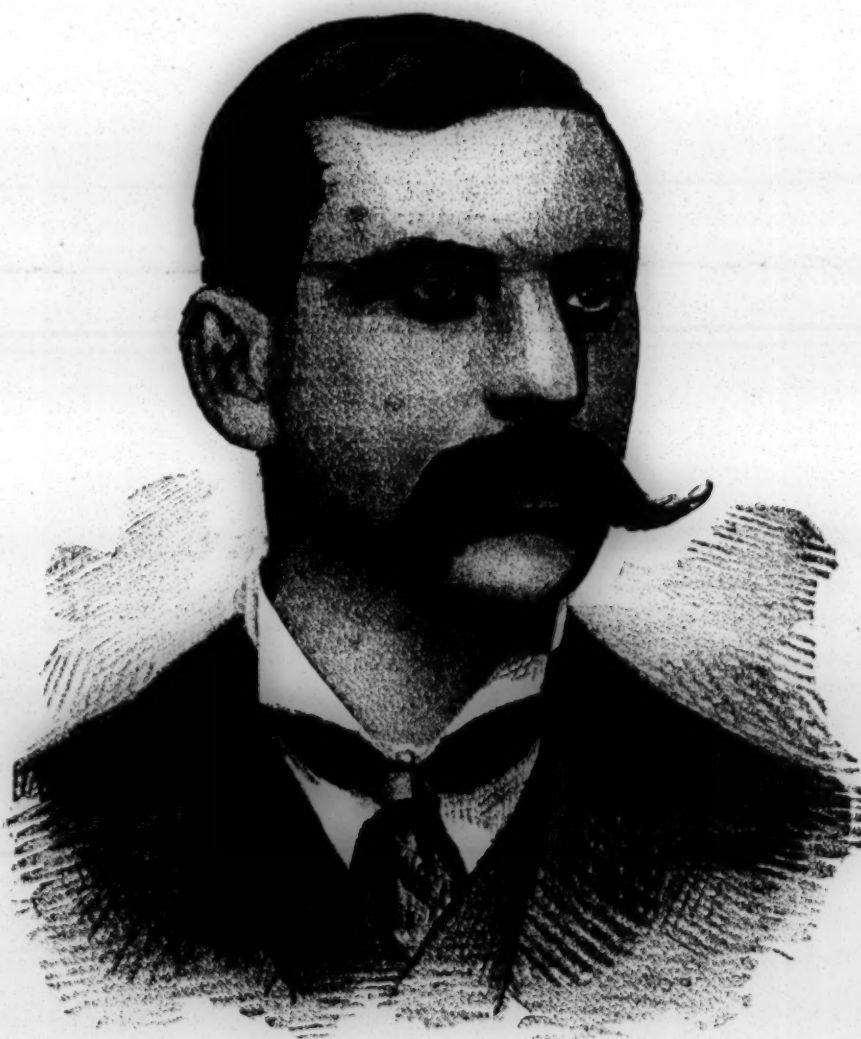
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HAMLET'S COSTUME.

WHAT IS THE PERIOD OF THE PLAY AND HOW SHOULD THE DANISH COURTIER BE DRESSED.

[From All The Year Round.]

It may be noted that Hamlet has been a source of some perplexity to the costumers of the stage. Is the early period of the story to be assigned to the play? Are Shakespeare's Danes to be regarded as Vikings ignorant of Christianity? Mr. Marshall writes upon this subject: "The period of Hamlet's existence in Saxo Grammaticus is placed about the second century before Christ; but the chronology of Saxo is utterly worthless. As after 794 we have the names of all the kings of Denmark preserved, Hamlet must have existed, if he really did exist, before them; and as England could not have paid tribute to Denmark before 783, the number of years, arguing from the allusion in the text, within which Hamlet could have existed, is very limited. The fact is, it is utterly impossible to ascertain the exact period of the events in this play; and, therefore, all the attempts that have been made from time to time to secure accuracy in the costumes are mere waste of ingenuity. Any time during the Ninth or Tenth centuries might be taken, according to fancy; but the spirit of the principal character, and many trifling allusions that occur in the play, would even then strike us as anachronisms." The university of Wittenberg, for instance, was not founded till 1527. The tone of the play throughout pertains to Shakespeare's own time, and originally, of course, the actors assumed costumes of an Elizabethan pattern. Mr. Boaden writes, in his "Life of John Kemble," 1825: "We have for so many years been accustomed to see Hamlet dressed in the Vandyke costume, that it may be material to state that Mr. Kemble played the part in a modern court dress of rich black velvet with a star on the breast, the garter and pendant ribbon of an order, mourning sword and buckles, with deep ruffles; the hair in powder, which, in the scenes of feigned distraction, flowed disheveled in front and over the shoulder." Later Hamlets have worn costumes of an earlier period than Vandyke's, so far as they could be assigned any date whatever; tunics of black velvet, trimmed with bugles; silk stockings, short cloaks and low-crowned hats or flat bonnets, heavily laden, after a hearse-like fashion, with black ostrich plumes. In his careful and picturesque revival of Hamlet at the Lyceum, in 1864, Mr. Fechter sought to give "an antique Danish coloring" to the tragedy. He retained the blonde wig, the black stuff-dress with ample cloak, he had first donned at the Princess, in 1861; the scenery represented "massive architecture of the Norman style;" and Rosencrantz and Guildenstern no longer appeared "in that conventional costume which is vaguely associated with the courtiers of Spain or Italy, but were dressed as Northern warriors—bluff fellows, with thick beards, coarse leggings and cross garters; and the other characters were after the same model." Mr. Bellevue, reading Hamlet in front of a representation of the tragedy by mute performers, hung the stage with curtains imitative of the Bayeux tapestry, and caused the hero to appear as "a princely figure of the Tenth century," exhibiting upon his cloak the favorite Danish bird of fate, the raven. "Had I felt together followed my own conviction," explained Mr. Bellevue, "I should have preferred the figure of Hamlet entirely dressed in royal purple—the proper color for kingly mourning—and draped with the 'inky cloak.' It would have been more correct, but perhaps too startling a novelty for the English eye." Mr. Tom Taylor, who, in 1873, produced a version of Hamlet at the Crystal Palace, attired the dramatic personae in the costume of the Thirteenth century, "because," as he writes, "it seemed to me both dignified and picturesque." On the other hand, Mr. Irving has apparently decided, for like reason, in favor of the style of the Fifteenth century; and the grace and picturesqueness of the dresses now worn at the Lyceum in Hamlet are quite unquestionable.

The Henri Laurent troupe returns to the Fifth Avenue on Monday night and does H. M. S. Pinafore and Trial by Jury. Whims has proved a dead failure. On Saturday night a Deputy Sheriff stepped behind the scenes of the Bowery Theatre and arrested W. J. Fleming, who had been playing Custer. He was lodged in Ludlow Street Jail. The charge on which he was incarcerated is about a year old, dating back to his arrest in Jersey City by the members of the broken "Count Joannes company." A gentleman then became Mr. Fleming's bondsman. When the time for trial came Mr. Fleming left the city and went to Jersey City. His bondsman took the original claim against him for \$180, and took out a warrant for his arrest six weeks ago. It was not served till Saturday night.

Marie Gauguin, who danced in Around the World in Eighty Days and Azurine at Niblo's, has met a hit in Paris in a dramatization of Jules Verne's latest work, The Children of Captain Grant.

Charley Banks left for Chicago last night to arrange for the printing to be used in Gen. Grant's Trip Around the World. He receives \$250 a week salary from Haverly. The piece will be done at the Lyceum either on the 21st or 28th of the month, and promises to prove quite a "go." Haverly seems to have got hold of a good thing.

THE VARIETY STAGE.

TONY PASTOR'S.

This is the last week of the popular satire, T. P. S. Pinafore, at Tony Pastor's. Owing to other attractions, for which arrangements were made several months ago, it will be impossible to prolong the representation after the present week. Those who have seen the original and not the burlesque, should by all means embrace the opportunity. This burlesque, as presented by Mr. Pastor, has been one of the successes of the season, and has drawn full houses every night during the past six weeks. It has been presented in excellent style throughout by a specially engaged company, comprising among its members, vocalists and actors of some reputation, and the success which has attended the project should be gratifying in the extreme to the management. Sir Joseph Lager finds an excellent representative in Gus Williams; Alice Seidler, a sweet soprano singer, enacts the role of Josephine in fine style; George Merritt, the Ralph Rackstraw of the piece, has gained much popularity for his excellent rendition, and his solos receive repeated encores nightly; Capt. Corcoran, Frank Girard, commands T. P. S. Pinafore in true sailor style and admirable voice, while the cousin of Sir Joseph Lager (Jennie Satterlee), looks and acts like everything else but an old maid; Mattie Vickers is the embodiment of a Buttercup, and Dick Deadbeat, as presented by James Lamont, is particularly noticeable as closely resembling Ben Butler. The musical parts have all been well filled during the past week, and now that T. P. S. seems to be in the acme of its success, it is with regret that we learn of its withdrawal. Among the artists in the olio are found John F. Sheridan and Alecia Jourdan, the elegant representatives of society characters; Kelly and Ryan, the bards of Tara; Niles and Evans, the Ethiopian autocrats; Bryant and Hoey, the musical phenomenons; Sheehan and Jones, the renowned specialty comedians; John Morris, the popular change artist; Edwin French, the celebrated banjo soloist; Frank Bennett and Georgie Kaine, musical sketch artists; the French Twin Sisters, the beautiful society vocalists; Gus Williams, in new songs and stories. Mr. Pastor appears at every performance. Monday, 7th, Josh Hart and Combination, two weeks.

THE COMIQUE.

There is a continuous jubilee at the Theatre Comique. Before the doors are opened, long lines of anxious patrons are seen before the box-office, and were it not for the excellent discipline preserved by the attaches and courteous ushers, trouble in seating so large an audience might be anticipated. The Mulligan Guard Ball is the attraction at the Comique, and its popularity continues unimpaired. The Skidmore Fancy Ball has precipitated its fair damsels and their lords upon the Mulligans below for eleven weeks, and yet the act does not lose any of its laughable features. The songs are just as fresh and are sung with as much vigor as on the first nights, and Mr. Harrigan, as Dan Mulligan, though he has had life satisfaction of "regulating things" generally, every night for some time, does not lose any of his fighting propensities. Tony Hart, as Tommy Mulligan, is a favorite with everybody, and adds much to the success of the play. The Great In-toe-Natural Walking Match has proved a success. The plot of the Judge to disable the champion by preparing for him a bouquet saturated with chloroform, which is presented by a charming young lady at the start; the ludicrous anxiety of Rowell to begin the walk; and the various gaits of walking displayed by the pedestrians; their agony in the hands of their respective trainers; the excellent order prevailing under charge of Capt. Williams, who allows no opportunity to escape for an illustration of the advice recently received: "When you see a head, hit it!" and numerous other funny incidents, make up an act which keeps the audience in a state of hilarity seldom witnessed. The Walking Match will doubtless draw large houses for some time. The three Leotards also make their second appearance here this week; Williams and Sulley; second week of Lulu Delmay and H. R. Archer, the excellent lyric artists, who deserve special notice, in a new sketch; Ned Barry, the great comic singer, will remain another week, and all the old favorites are on the bill as usual.

HARRY MINER'S.

It is always a pleasant duty to record the success of this popular house. Good taste is always shown in the selection of the people, and inferior performances are never tolerated. The management announces an unusually good bill for this week, and among other attractions, Pat Rooney with new songs and sayings. Mr. Rooney has been so long before the New York public, and has, in fact, become so eminently successful everywhere, that further comment is unnecessary. The new faces this week are: Marie Camp, the artistic vocalist; Lamont and Ducrow in new specialties; Louise Montague, the beautiful songstress; the St. Felix Sisters in songs, dances, etc.; George F. McDonald and Chas. E. Worley in the ridiculous sketch, The Cannon Ball Toss; the Snow Brothers, acrobats; Fanny Davenport, contralto vocalist; Fryer's Wonderful Dogs; the Wynmans have also been engaged for this week; the American Four, the Champion High Kickers, in new specialties. The programme is replete with everything calculated to amuse, and this will doubtless be a very successful week.

THE LONDON.

The management announces another complete change of bill for this week. During the past week this house has been packed to the full extent of its large seating capacity, and we assure those who have not visited the London that Manager Donaldson always presents a bill of sufficient strength to guarantee a jolly time to his patrons. A sketch called Sam Dimpsey commences the performance, followed by Polly Daly in serio-comic selections; Chace and Buckley in new songs and sayings; Murphy and Mack in their original sketch, Arrival of Mulcahey; May Baretta, the fascinating danseuse; a wrestling match for a purse of \$500 between Ben Jackson of New York, and Charles Reynolds of Canada, the match to be decided at the end of the week, is also a feature this week; Murphy and Shannon in Dutch specialties; Alice Somers in her beautiful jig; Seamon and Somers in songs and dances; Reynolds and Walling, the excellent vocalists; the Carrolls, Barney Reynolds, and others.

VOLKS GARDEN.

The H. M. S. Minstrels have proved to be a big drawing card during the past week. It was a novel idea and well put on. The olio specialties of the programme are up to the usual standard. The following is the programme for this week: The New York Fire Brigade of Lady Minstrels; Carlotta Pearl, Last Rose of Summer; Fields and Leslie, the Irish gents; Mlle. Lucille in a sailor song; Prof. H. J. Campbell, new tricks; Maud Sheppard; Elephant Bolivar, a laughable sketch; Minnie Clyde, the popular vocalist; John McVeigh in funny songs; Leon Whetton's mirth-provoking sketch, The Road-Side Inn; James W. Bingham, the ventriloquist. The whole to conclude with Mlle. Lucille's comic burlesque, Pirate Chief, in which the whole company appear.

Forepaugh's Circus.

Adam Forepaugh's circus will be a colossal concern this year. It begins its tour at the Exposition Building, Louisville, this month. The following includes the organization of the troupe:

Adam Forepaugh, proprietor; John A. Forepaugh and A. Forepaugh, Jr., managers; Frank Hyatt, treasurer; L. B. Lent, general director; W. W. Duncan, manager of publications; Hon. J. E. Warner (Mayor of Lansing, Mich.), general agent; Richard Ball, contracting agent; Ben Lusbie, ticket-seller; Charles H. Day, press agent; Wm. Simpson, master of transportation; William Bernardo, assistant, and 22 men; John Goss, stud groom; Charles W. Jones and John Atwater, assistants, and 42 grooms; Daniel Taylor, superintendent of tents; Baker Malard, John Baker and Charles W. Jones, assistants, and 100 men; Abraham Ogden, chief of lithographers and distributors, and 25 posters; Prof. James S. Robinson, bandmaster, and 25 musicians. The company will travel by 3 special trains, the cars the property of the management; 2 sleeping coaches. Menagerie, 42 cages; museum, 13; 12 performing Asiatic elephants, 14 camels, 1 behemoth, 1 hippopotamus trained to drive in harness, 1 performing den of wild beasts, 6 tableau cars, 2 band chariots, 200 horses, 30 ponies, 24 baggage wagons for transferring paraphernalia. Equestrians: Robert Stickney, William Munro, Budd Gorman, Wooda Cook, Annie Carroll, Jeanette Berdean, Emma Stickney, and Pauline Lee. Trapezeists: Eliza, Miranda and Millie Turnour. Clowns: William Burke, Sam Magill, John Robinson and Henry Berdean. Gymnasts and acrobats: El Nino Eddie, Young Ajax, Francis Cernie, Henry Mette and son, James Stowe, Frank Vernon, Charles Goodwin, Tom Clifford, L. Davenport, William Forepaugh, 18 auxiliary riders, 42 supernumerary leapers, tumblers, gymnasts and athletes.

VARIETY NOTES.

MINOR MENTION.

The Adelphi Theatre, Toledo, opened on the 31st.

J. H. Haverly has engaged Welch and Rice's Minstrels, and started them on the road March 31. During the Summer the company will tour through the East.

Ward & Webb's Minstrels open at the Museum, Philadelphia, April 28.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC.—This house is deservedly the most popular variety theatre in Brooklyn, for the list of attractions is always the freshest and most popular, and embraces talent of the best quality. One would suppose that with a new programme each week, the good attractions would be exhausted, but taking the Olympic as a criterion, the supposition is immediately withdrawn, as each succeeding week has a programme that vies with its predecessor. The excellent patronage that this house receives, proves conclusively that a good and varied list of attractions, containing real talent, even in these hard times will find its reward. Among the principal artists for this week we notice: Cool Burgess, who is one of the best drawing cards on the variety stage, and a good laugh is already assured; the Carrolls, H. M., Eddie and Little Dick, appearing in their great specialty of the McFaddens, the title of which conveys a meaning of unlimited fun; Quilter and Goldrich, sang-and-dance men, in their new act, Ordinary Conversation; Charles Gilday and Fannie Beane, in their sketch, called When the Cat's away the Mice will Play; Minnie Lee, who is a very fine vocalist, and her style, manner and appearance are very impressive; Murray, Ash-ton and Geyer, who are astonishing acrobats, leapers and tumblers; McCullough and Casey, Irish delineators and dancers—this is their first appearance in Brooklyn; the Aikens, sketch artists; Bob and Alice Daley, Walter Fletcher, and others.

YOLKS.—The bill for this week at this house comprises the following: Watson and

Ellis, Teutonic impersonators; Charles S. Rogers and Mattie Vickers, mimic artists; Langlois Brothers, Egyptian jugglers; Macauley and Howe, original double harp song-and-dance artists, introducing many new features in their dancing; Harry Bennett, in his well-known impersonations; Constantine and Lawton, sketch artists, in the specialty, Sublime and Ridiculous; the Sharples, Fred and Charley, in a musical act, introducing solos upon many instruments; Snydam Brothers, Frank and Eugene, horizontal bar performers; Lizzie Byron, vocalist; Lizzie and Nellie Carleton, re-engaged for another week; the comedians, John Hart, Billy Barry, Hugh Fay, and concludes with the burlesque, Barbe Bleu, from a New Point of Hue.

PHILADELPHIA.

NEW NATIONAL THEATRE.—No new arrivals. Regular olio entertainment, followed by the drama Swamp Angels.

GRAND CENTRAL.—On Monday evening, 31st inst., Arthur Chambers, winner of the recent contest, received the two thousand dollars stake money on the stage of this theatre, and appeared with his late opponent, John H. Clarke, in the Crib scene from Tom and Jerry; or, Life in London. Bill this week excellent. Business very good.

MILLER'S WINTER GARDEN.—The programme for this week introduces the Lentons, George Sullivan, Sam King, George Kutz, Nellie Brooks, and Adele Sidney.

NEW AMERICAN.—The new faces for this week are the Livingston Brothers, John Murtz, Billy Chase, and Marie Wellesby. The principal attraction, and which is drawing full houses, is H. M. S. Pinafore, presented by a colored opera troupe—a novel idea, which proved a financial success for the manager.

INTERNATIONAL COMIQUE.—The company at this theatre this week includes the Lentons, the Burgesses, George Sullivan, the Wellington Sisters, together with the usual stock company. Business good.

CHICAGO.

METROPOLITAN.—Messrs. Walker, Wurster, and Allen have succumbed at last, as it was predicted they would, and ended their brief and, it appears, unsuccessful managerial career with the performance of last Monday evening. Joe Walker was the only "solid man" of the trio, and he refused longer to put up his money only to see it sunk. This unlucky house has lost money for Hooley, McVicker, Emmet, and others, and it was but a struggle against fate for Walker and his partners, so they wisely stepped out in season, and while they could honorably discharge all obligations.

HAMILTON.—Nobles and his own company produced his drama, A Man of the People, here last Monday evening. The play is commendable in that the majority of the dramatic personae are not walking arsenals, and do not produce their weapons upon the slightest pretext. Moreover, there are no Indians in the piece. Nobles was refreshingly natural as Jack Ryder, a Sixth Ward rough, with a deal of goodness buried beneath his rough exterior. The support was fair. The Phenix was also presented. Business good. March 31, Pauline Markham's Pinafore co.

ACADEMY.—24th, appeared the Sparks Brothers in very ditty Irish songs and dances; Luke Schoolcraft and G. H. Coes in their sketch, Good Day, in which Schoolcraft was very amusing; Nelson Curry in a novel performance upon the double bars, assisted by George A. Hall, clown, who succeeded in causing one or two audible laughs; Kate Howard, serio-comic, who appeared possibly because she is Mrs. Wm. Emmet in private life, certainly not because she has no voice and is painfully awkward in her movements; Tommy Turner, banjoist, who made the hit of the evening in his locally adapted songs; Morris and Green, tart song-and-dance men; and Sidney C. France in his familiar personation of Skid in Frank Dumont's nightmare, Marked for Life, which was nicely put on and well acted in the main. J. W. Fox and wife, lately of the Metropolitan, have been added to the stock. March 31, Hernandez Foster in Jack Harkaway Afloat and Ashore, Girard Brothers, and Harry Woodson.

BALTIMORE, MD.

FRONT ST.—Business was very good last week, May Fiske's Blondes having drawn well. But they gave a poor show. In olio Sam Long, Beatrice Vernon, Crumley and De Forrest, May Marshall, Chas. H. King, and Dollie Sharpe. Crumley and De Forrest are excellent eccentric dancers. This week Col. Frank Warner's comb., Joe and Annie Burgess, May Arnold, Harry Lindley, Maud Lannay, Geo. Rowe, and the Ulms.

CENTRAL.—Georgina Smithson was the big card at this theatre last week, with Texana Rosemary, Charles H. Heywood, James Holloway, Eugenie Florence, Topack and Long, Allen and Hart, and Matt Morgan's Statues. This week the Boisset Family, gymnasts, Minnie Lawton, and Imogene Schofield.

INDIANAPOLIS, IND.

CITY GARDEN.—The performance opened with a sketch which the programme announced as by particular request. The performance commenced with the irresistibly funny sketch, The Unrushed. It proved to be one of those stereotyped, nonsensical nothings, with no beginning nor end, and unworthy of even a passing notice. The Peasleys gave some songs and dances, which they term Irish. Josie Austin followed in a selection of antiquated ballads. This lady has evidently mistaken her vocation. The Love Sisters in a sketch termed Domestic Troubles. They are good dressers and sing fairly. The drama, Faithful Bob, with little Idaline in the principal role, proved to be the reigning attraction. The little lady will undoubtedly develop into a good actress. Closing: The Peasleys, Love Sisters, Kelly and Haley, Josie Austin and Ben Cotton. Opening, 31st: Thatcher and Hume, John Brace, Gibson and Binney, Neoskleata, and W. H. Brent with drama, Under the Lash.

METROPOLITAN.—The Pauline Markham Pinafore co. were induced to prolong their engagement a few nights. They did not meet with the success the entertainment warranted, for the troupe is a good one, and contains some excellent artists. Miss Markham gave a capital rendition of the character of Josephine; her singing and acting was all that could have been desired. Al Henderson as the Captain, interpreted the character in a truthful and agreeable manner, Roraback as Ralph Rackstraw, sang sweetly, and immediately gained the good will of the audience. Irving as Sir Joseph seemed to properly understand the satire, and sang and acted accordingly. The Hebe of Miss Le Sure was pretty and attractive. The remaining members of the company were up to the standard.

The Little Rosbud Troupe the 28th and 29th to average houses.—The Markham

party had their baggage attached by a hotel keeper. The manager came to the front and everything was satisfactorily settled.

LOUISVILLE, KY.

NOVELTY THEATRE.—Departures: Sellons and Burns, Columbus; Lydia Rosa, unknown. Arrivals: The Peasleys, Leah and John; C. H. Fielding and Maggie Walker, Collins Bros. McIntyre and Heath open April 1.

METROPOLITAN.—Arrivals: Quintette Children and Fred Wren, in drama On Time.

WOODLAND GARDEN.—Arrivals 30th: Thos. Young, Gibson and Binney, Quinlan and Raine, Lydia Yeamans, Prof. Holtz, Kelly and Haley, Billy Baker, H. A. Fishinger.

LION GARDEN.—Sunday, March 30: W. J. Thompson in two dramas, The Devil Doctor, and The Mollie Maguires.

ITEMS.—Ed. Quinlan and John Raine, two good song-and-dance men, have met here and "doubled up," and make their first appearance at Woodland Garden, Sunday night (30th).—Baker and Doyle have dissolved, and the former opens a school for the banjo here, and will also turn his hand and apply his mind to writing songs and sketches.—Sellons and Burns have closed at Novelty. They have been very successful throughout the country during the past eight months. During the next fortnight they will take a much-needed rest at Columbus, O. Their engagement here established them as favorites.

CINCINNATI, O.

COLISEUM.—W. L. Gleason, in his play of The Devil Doctor, closes 30th. This week, beginning Monday night (31st), a large array of fresh talent will appear. Bryant and Hoey make their first appearance in new and original musical acts; Lydia Rosa, serio-comic and song-and-dance; Kelly and Haley, Irish comedians; Mrs. R. A. Brennan and Capt. George Liable in new sketches, and a host of others. This is a good bill, and will make business lively.

VINE STREET OPERA HOUSE.—Business continues good; houses crowded at every performance. The following are the additions this week to the already immense show: Little Dot, Bill Bent, Lillie Graham, and Cummings and Mack. St. Salem is a drawing card, and will be given a few nights longer. Look out for next week.

ITEMS.—Monday night (31st) John Morrissey will re-open the Old National Theatre, with the Red Stocking Blondes as the attraction.—Sam McGlasson, the "fly" clerk of the Gibson House, has organized his colored troupe of minstrels, and will take the road on or about—he can't say when.

WASHINGTON, D. C.

THEATRE COMIQUE.—The bill of novelty that was offered last week at this favorite resort was one of rare excellence. Anxious to marry commenced the performance, and gave opportunity to the Milton Jaspers comb. to appear in their specialties. The dashing and gay Belle Clifton followed in her refined songs and dances. Belle is better than she was when last seen, and is a greater favorite than ever. Frank White in his Ethiopian eccentricities never fails to keep the audience in a continual roar of laughter. Budd, our Jacob, was not on the bill. This excellent delineator should give us a chance of seeing him, as he never tires one by his peculiarities. Frank White and George France left for Pittsburgh 29th. The announcements: The Daytons, P. C. Foy, Mike Gallagher, Campbell and Burke.

NEWARK, N. J.

WALDMAN'S THEATRE.—Mr. Waldman has returned to the drama, and this week produces The Jeweler of St. James. J. W. Berkeley is leading man, Alf. Beverly comedian, and there is a variety company composed of Georgina Smithson, James Halloway Pickett and Hoyle, Josephine Shanley, Raymond and Murphy and Wood and West.

METROPOLITAN.—Angie Schott's Pinafore co. held the boards at this house last week, and drew well. It is quite unlike Pinafore in general, but very funny. The Denier pantomime troupe this week.

MISCELLANEOUS.

RICHMOND, VA.—Theatre Comique: Business still increasing. P. T. S. (Putnam's Tobacco Show) Pinafore was put on for the first time at this hall on the 27th, attracting large houses balance of the week. It will be run another week, probably two. New faces, 31st: Hutchison's Magic Cabinet, Avolo Brothers, gymnasts, and Susie May, vocalist. The company now at this place numbers twenty-five.

PROVIDENCE, R. I.—Theatre Comique: The entertainment given at this house last week met with great favor. So successful was the musical extravaganza, Chilperic, it will be continued this week. The new comers are: Turner and Geyer, Clinetop Sisters, Charles and Annie Whiting, Avery and Lerne, gymnasts; Lizzie Daily and Albert Duncan.

PITTSBURGH, PA.—Williams' Academy: Opening to-night, 31st, George France and Frank White, in A Block Game; Lillie Howard, Clark and Edwards, Love Sisters, Keating and Flynn, and Haley and West. Continuing: Dick Gorman and Ed. Neery. Business good.

MILWAUKEE, WIS.—Metropolitan Theatre: Business very good. New faces appearing 31st: Marlow and Mealy, Tommy Neil, Neoskleata, Hudson Bros., Minnie Holmes. Depart 29th: Chas. Vincent, Edith Valentine and Georgia Morrill, St. Paul, Minn.; Gibson and Binney, Indianapolis. Remaining: Lew and Leonia Cole.

Chas. L. Banks has sold the right to play his burlesque, Gen. Grant's Trip Around the World, to J. H. Haverly. Mr. Haverly will get up the necessary scenery and adapt it for his famous Mastodon Minstrels.

As Lina Tattenborn was waiting at the depot in Toledo, for the train to Detroit, her music was attached by one of her creditors. The train was about to start and the fair German was nearly heartbroken, as her Sandusky engagement, being disastrous, had left her without the money to satisfy the claim. An entire stranger, seeing the unhappy plight in which the lady was placed, kindly advanced her the money that she might keep her Detroit engagement.

Mr. Gemmill has closed for the early production at the Chestnut of W. S. Gilbert's latest work, the title of which is for the present withheld. He received a telegram by cable through Mr. Gilbert's New York agent, reporting that this new burlesque comedy was forwarded from Liverpool on Wednesday. The plot is temptingly sketched in the statement that six burglars break into a house and make love to six young ladies before the arrival of six policemen. Mr. Gemmill is given the exclusive right to bring out this play in Philadelphia, and it will probably be given there, like Pinafore, before it is done in New York.

THE NEW YORK MIRROR.

PUBLISHED EVERY THURSDAY AT NO. 12
UNION SQUARE, NEW YORK.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION:
Two Dollars and a Half a Year; One Dollar and
a Quarter for Six Months.

ADVERTISEMENTS:
General, Per Line, Ten Cents; Professional
Cards, Twenty-five Cents Each Insertion;
In Advance; Cards Received Up to 1 P. M.
Wednesday.

The MIRROR is supplied to the trade by the
AMERICAN NEWS COMPANY and its branches
throughout the country.

NEW YORK, APRIL 5, 1879.

Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—Dick Ralph.
LYCEUM THEATRE—Le Petit Duc.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—Whims.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Frank Mayo.
TONY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

"Found Wanting."

There has been going on for the past
three months a rather spirited controversy
between THE MIRROR and the Dramatic
News, growing out of the attempt of the
latter paper to choke off its formidable
and troublesome business rival. In that
contest THE MIRROR won.

Then the Dramatic News transferred its
fight from the columns of the two papers to
the courts. Suits of the most preposterous
character were brought, and week after week
the editor of THE MIRROR was arrested. At
each new arrest new bondsmen were found
ready and willing to stake thousands on his
appearance when called for.

Of all these cases but one has ever been
brought to trial. It was dismissed, and
thus, in the court of justice, too, THE MIRROR won.

On Tuesday of last week, the editor of
THE MIRROR was called upon to plead. He
presented himself in court, and answered
"Not Guilty," as a matter of course. He
asked, moreover, that he be given an immediate trial. But the editor of the Dramatic
News published last week a statement that
his rival was a fugitive from justice and had
forfeited his bail.

As the editor of THE MIRROR is not, and
has not been, a fugitive, he felt annoyed at
this deliberate lie published in the Dramatic
News. He accordingly obtained an order
for the arrest of the putative "editor" of
that sheet yesterday, and will exact from
him either an apology for his falsehood, or
give him the alternative of proving his pre-
posterous statement or going to jail. So far
from being a "fugitive," the editor of THE
MIRROR has never been absent from his
office during seasonable hours, and his com-
ing and going has never been under cover.
He has not forfeited his bail, and will be
found "on hand" when needed, as a cer-
tain "editor" hereabouts may have reason
to regret in a day or two.

MARINE COURT, CITY AND COUNTY OF
NEW YORK.

ERNEST HARVIER
Against
CHARLES A. BYRNE. } Complaint.

The complaint of the plaintiff respectfully
shows to this Court:

That on or about the 28th day of March,
1879, the defendant, Charles A. Byrne, was
the editor and publisher of a certain news-
paper or publication printed and published
in the city of New York under the name of
the "New York Dramatic News and Society
Journal," and that on or about the said day
the said defendant printed and published in
the said newspaper, "The New York Drama-
tic News and Society Journal," a false,
malicious, and defamatory libel, hereinafter
set forth, of and concerning the plaintiff,
and against his good fame and character.

That previous to the day last mentioned
the plaintiff was and still is the editor and
proprietor of a certain newspaper or journal
known as and called "THE NEW YORK MIRROR," which is published in the city of New
York, and devoted to the publication and
dissemination of dramatic and theatrical
news and events.

That prior to the first publication of the
said newspaper, "THE NEW YORK MIRROR,"
the dramatic and theatrical profession in
the city of New York and throughout the United
States were preyed upon by a class of
persons of the very worst character and
antecedents, who conducted so-called drama-
tic newspapers for the purpose of levying
blackmail on the members of said profession,
both male and female, and by other illegiti-
mate means, to enrich themselves from the
fears of the members of said profession of
being libeled and maligned in the columns of
such papers.

That from the first publication of the said
"New York MIRROR" this plaintiff has assid-
uously and successfully exposed in its col-
umns the practices and criminal operations
of the class of persons conducting such pub-
lications, and has warned and protected the
members of the theatrical and dramatic
profession and theatrical managers against
and from the attacks and illegitimate prac-
tices aforesaid up to the present time with

gratifying results and rapidly increasing
success.

That by the earnest and fearless course
taken by the plaintiff against the practices
alluded to, the said "New York MIRROR"
has in a very short period of time taken the
front rank in honest reputation, circulation,
prestige, and influence with and among
dramatic newspapers, theatrical managers,
and members of the dramatic profession in
the city of New York and throughout the
chief cities and towns of the United States.

That the unprecedented and immediate
success of "THE NEW YORK MIRROR" so
conducted by the plaintiff, and the fact that
it is bound to become the leading dramatic
paper, and the organ of the stage and
dramatic profession, and to surpass in cir-
culation and value the said "New York
Dramatic News," the said Charles A. Byrne,
maliciously and ostensibly, on the ground
that he was referred to in the columns of
"THE NEW YORK MIRROR" as employing
such illegitimate practices with the said
"Dramatic News," but in fact with the real
and sole intent of damaging the plaintiff in
his good fame and reputation and obstructing
the success of "THE NEW YORK MIRROR,"
has falsely and maliciously instituted civil
and criminal proceedings for alleged libel on
him, the said Byrne, against the plaintiff, all
of which proceedings are still pending and
undetermined.

That owing to the failure of said Byrne to
succeed in such proceedings, and such means
proving futile to accomplish the desired re-
sult aforesaid, he wrote, printed, and pub-
lished in the said newspaper, "The New
York Dramatic News and Society Journal,"
the said libel, which was in the words follow-
ing:

FOUND WANTING.

Last Thursday the Grand Jury found a true
bill of indictment against Ernest Harvier for
a criminal libel on C. A. Byrne. On Friday, a
bench warrant was issued, and Harvier's
bondsmen was notified to bring the prisoner
into the Court of General Sessions on Tuesday,
25th inst.

On Tuesday, 25th inst., at half-past eleven,
the name of Ernest Harvier was called, so that
he step up to the prisoner's bar and plead
Guilty or Not Guilty.

There was no response, and the name was
called a second time.

Again no response, and once more the prisoner's
name was called.

The business of the court rested for a few
moments, as the court officers looked rather
curiously about at what is certainly not a usual
proceeding. Some papers were gone over,
and then the names of the bondsmen, who in
certain specific and heavy sums had bound
himself to bring the prisoner into court when
wanted, was called. No response.

The Court whispered a moment with the
District Attorney, and then waited for the
space of five minutes.

The Court then ordered that an entry be
made, declaring Harvier's bonds forfeited.
From that moment Harvier became a fugitive
from justice.

All this comes of silly lying. Some weeks
ago Ernest Harvier called the editor of the
Dramatic News a blackmailer and a convict.
This cry was caught up here and there by
enemies of the Dramatic News. There was
but one thing to do, and it was done. The
editor of the Dramatic News instituted civil
and criminal suits against Mr. Harvier, the
preliminary examination in the latter being
before Judge Flammer, in Jefferson Market
Police Court. The examination lasted three
weeks. Mr. Harvier in all this time never in-
troduced one particle of evidence to show
that the editor of the Dramatic News had ever
been or was a convict or blackmailer. From
beginning to end it struck all who listened to
the proceedings as the most wanton and un-
provoked attack. Mr. Harvier only attempted
to justify himself by saying that by Burns he
did not mean Byrne, and that by Dramatic
News he did not mean Dramatic News. Never-
theless, during these proceedings, he kept up
his attacks in the same spirit, evidently look-
ing on the whole thing as a joke.

Judge Flammer evidently did not look upon
it in this way, for he held Mr. Harvier for
trial, and put him under bail. The papers
went to the Grand Jury, who found an in-
dictment. Then came the tertiary stage of the
case, and Mr. Harvier, who began at last to
realize how serious the matter was becoming,
was wanting.

We foretold this result several weeks ago.
Seldom has a legal vindication been obtained
more promptly. We are charitable enough to
suppose that some mistake may have been re-
sponsible for the fellow's non-appearance. But
the original commitment by a Justice, and now
the indictment by a Grand Jury, are warnings
that such rascally inventions as Mr. Harvier
deals in will not go unpunished. There is but
one further legal step between Mr. Harvier
and the Penitentiary on Blackwell's Island.

In all of which he cannot have even the
slight consolation of supposing that he has
not deliberately brought all his trials upon
himself.

And the plaintiff further alleges that by
reason of the printing and publishing of the
said false, malicious, slanderous, and defama-
tory words the said plaintiff has sustained
great injury to his good name, fame, credit,
and character, and has been injured in his
business as editor and proprietor of the said
THE NEW YORK MIRROR, and his said property,
"THE NEW YORK MIRROR," has been injured
in value and influence by reason thereof to
his damage in all of two thousand dol-
lars.

Wherefore the plaintiff demands judgment
against the defendant for the sum of two
thousand dollars and the costs of this action.

ALLEN McDONALD,
Plaintiff's Attorney.

CITY AND COUNTY OF NEW YORK, ss:

Ernest Harvier being duly sworn, says:
That he is the plaintiff in this action; that
he has read the foregoing complaint and
knows the contents thereof, that the same is
true of his own knowledge except as to the

matters therein stated to be alleged upon in-
formation and belief, and as to those matters
he believes it to be true.

ERNEST HARVIER.

Sworn to before me this 1st day of April,
1879.

GEORGE W. HARDIE.

Notary Public, New York County.

[AFFIDAVIT.]

MARINE COURT, CITY AND COUNTY
OF NEW YORK.

(ERNEST HARVIER AGST. CHAS. A. BYRNE.)
CITY AND COUNTY OF NEW YORK, ss:

Ernest Harvier being duly sworn says:
That he resides at No. 29 West 10th street,
in the City of New York. That he has com-
menced an action for libel in this court
against the defendant above-named to recover
the sum of two thousand dollars damages.
That the summons and complaint therein are
hereto annexed.

That plaintiff is the editor, publisher and
proprietor of a certain weekly newspaper
called THE NEW YORK MIRROR, published in
the City of New York, and circulated
throughout the chief towns and cities of the
United States, which paper is devoted to the
interests and events of the dramatic stage
and theatrical profession. That from the
enterprise of the plaintiff and his assistants
in the management of said paper, and the
irreproachable character of plaintiff, and the
general belief in the sincerity and honesty of
his motives in the conduct of the same, and
the fair and honest treatment of his patrons,
and the impartial and unpurchased criticisms
of the dramatic and theatrical profession
and its members, and the truthful and un-
garbled reports of all events connected with
the stage and its managers, he has gained
the confidence and the patronage of the said
profession and the managers thereof.

That the success of the plaintiff through
such methods has excited the hostility and
vindictiveness of the persons who have
heretofore preyed upon and blackmailed the
said dramatic profession and its members
under the pretense of publishing dramatic
papers, but which papers were well known
to all concerned to be merely the instruments
for accomplishing unlawful and extortionate
purposes, and as mediums of slander and
abuse of those who refuse to comply with
their demands.

That the defendant, Charles A. Byrne,
claims to be the editor and publisher of the
New York Dramatic News and Society
Journal, a dramatic paper published in the
City of New York, and as such, professes to
have been aggrieved and injured personally
by the denunciations and exposures of the
class of persons and publications aforesaid
in the columns of the said THE NEW YORK
MIRROR, and has instituted civil and criminal
proceedings against this plaintiff for the
alleged libeling of the said Byrne in the
course of such denunciations and expo-
sures.

But deponent says, that the real rea-
sons for the said prosecutions are, that the
success of the said THE NEW YORK MIRROR is
peculiarly affecting and decreasing the cir-
culation and influence of the said Byrne and
the said The New York Dramatic News and
Society Journal, and that the said New York
MIRROR is rapidly taking the front rank in
this field of Journalism, in circulation,
character and patronage.

That the proceedings taken by the said
Byrne against the plaintiff are all malicious
and founded on falsehood, and intended by
him to cripple and bring into disrepute this
plaintiff and his said newspaper. That all
of said proceedings which have not been
dismissed are still pending and undetermined,
and that thus far the said Byrne has met
with no success in the prosecution thereof.

Deponent further says, that thus far and up
to the publication of the libelous matter
complained of, he has been merely annoyed
by and put to the expense of defending said
proceedings. That the defendant becoming
chagrined and discomfited at his failure to
seriously injure deponent, or to impair, im-
pede or retard the progress and success of
his paper the said New York MIRROR by
means of such proceedings, and other petty
and spiteful persecutions, he falsely and
maliciously, and with intent to defame and
hold plaintiff up to public ridicule and con-
tempt, printed and published in the said The
New York Dramatic News and Society
Journal, on or about the 28th day of March,
1879, the false, defamatory and malicious
account of one of said legal proceedings which
is annexed to the complaint in this action
and headed "Found Wanting."

That the said false and defamatory article
has been extensively published, circulated
and read by the patrons and readers of de-
ponent's said paper, and deponent has suffered
greatly in his fame, reputation and business
on account thereof, and that said false
account has led many to believe and given
all the impression that deponent has forfeited
his bail; that a bench warrant was issued
for him; that he is to be sent to the peniten-
tiary, and is now a fugitive from justice, to
his great and irreparable injury, scandal,
and disgrace.

Deponent further says, that the defendant
is reputed to be, and deponent believes him
to be financially worthless and totally irre-
sponsible.

That the said Byrne within the last two
months has sworn that he is not the owner
of the New York Dramatic News and Society
Journal, and also that he is on the jail limits
of the county for debt.

ERNEST HARVIER.

Sworn to before me, this 1st
day of April, 1879.

GEO. CHALMERS,

Notary Public,
New York County.

Actor-Managers.

It has always been a standard grievance
with dramatists that the plays they submit
to managers depend for their production on
the whim and fancy of a class of men
wholly unfitted to appreciate good work,
and generally unwilling to give meritorious
compositions any encouragement. This
charge has been so often made that it is not
impossible that the dramatists themselves
begin to believe it. But, then, regarded from
their point of view, the only men competent
to direct theatres are those who have had
the literary training necessary to judge of
the merits of a play. The great body of
managers, who, for the most part, are busi-
ness men, they affect to despise.

In such magazines as Scribner and the
Atlantic, where theatrical matters are dis-
cussed with such ponderous affectation of
knowledge, and such patent ignorance and
disregard of facts, it has been usual to at-
tribute the great number of bad plays pro-
duced to what the contributors are pleased
to term the "mercenary managers." These
misguided mortals are represented as being
leagued in a conspiracy to suppress good
plays, to crush deserving and capable dra-
matists, and to show at all times and under
all circumstances their preference for what
is tawdry and meretricious, as against what
is substantial and enduring.

Evidence—abundant evidence—of the
utter falsity of their propositions is not
wanting, but it does not seem to have the
effect of convincing them of their error.
Mr. HARKINS presents the latest example of
the error a thoroughly equipped actor may
fall into when he comes to pass judgment
on the merits of a play placed before him.

No one, we presume, will question Mr.
HARKINS' thorough familiarity with the de-
tails of stage matters. An actor for many
years, a stage manager of unquestioned ex-
perience, and with a reputation founded
upon tact and good judgment, he has
shown, when called upon to conduct the
Fifth Avenue Theatre, that all these quali-
fications go for naught. The three plays
he has produced—Dr. Clyde, Thro' the
Dark, and Whims—have all failed from
their utter lack of merit, and no device of
stagecraft or ability in acting can redeem
them. It will not do to allege that the case
is peculiar to Mr. HARKINS, for the same is
true of actor-managers everywhere. Mr.
WALLACK has this season declined Fairfax—
from all accounts a good work—and ac-
cepted in its stead, Our Club, At Last, and
Clarissa Harlowe, all of which proved fail-
ures from every point of view. Did drama-
tists depend on the judgment of Mr. WAL-
LACK for their new pieces, the market would
be rather scantily supplied. On the other
hand, Messrs. ABBEY and PALMER, two gen-
tlemen who make no pretensions to the
same sort of knowledge as do actors, have
avoided failures, and in the new pieces they
have mounted have shown good judgment
and have achieved flattering success.

JOHN ELLSLER was interviewed last week
in Pittsburgh on the prospects of next year's
dramatic season. He gave his opinion that
they were good, and that there is a strong
probability of the extinction of stock com-
panies outside of the big cities. This is the
view of managers everywhere who find that
such is the number of combinations that
they must keep their own companies either
on the road or idle more than half the time.
In this way the Boston Museum company
has been away from the "Hub" about as
long as it has been in it. The same state
of affairs has led to an abandonment of the
stock at the Walnut, and at the Olympic,
St. Louis, and there can be no doubt that it
will act even more strongly next season.

J. H. Haverly has secured Lester Wallack
for one week in Cincinnati, at the Grand
Opera House; one week at Olympic Theatre,
St. Louis, and two weeks at Haverly's,
Chicago. Rosedale and Ours will be the
principal pieces, and they will be presented
with a carefully selected cast, under the
supervision of W. R. Floyd. Next season
Mr. Haverly is to arrange a tour of twenty
weeks for Mr. Wallack in the principal cities
running a special train with hotel and sleep-
ing cars. The prices are to be raised in all
theatres where Mr. Wallack plays.

An incident in the play of Whims is said
to be founded on real life. The role of So-
rosis Bonds was taken from a woman who is
forever attempting to read her doctor one
of Archie Gordon's plays. Sadeye is the
doctor's name in the play. The woman is an
actress well known from her performances
off the stage.

It has been settled that Manager Crossy
will have a new theatre in Philadelphia
next season. The money has been subscribed.
The site is on Chestnut street. Mr. Crossy
will devote this new house to opera, and it is
there many of the best troupes will appear.

The company of the Walnut Street Theatre,
Philadelphia, goes on the road April 14, to
play The Exiles on the Pennsylvania circuit
for three weeks, during the engagement of
the New York Standard Theatre co., in
Almost a Life at the Standard.

PROFESSIONAL DOINGS.

H. B. Lonsdale arrived in town on Tues-
day.

Florence Wood left New York for Chicago
last week.

Edward Lamb has given up his partner-
ship with McDonough.

Marie Roze will make her San Francisco
debut in Carmen, April 15.

Caste, it is definitely settled, succeeds A
Scrap of Paper at Wallack's.

The subscriptions for the mother of B. C.
Porter have reached over \$4,000.

The Georgia Minstrels make a tour through
the Eastern States this Summer.

Bloom Brothers gave \$10 toward the sub-
scription for the Porter family.

The Swedish Ladies' Vocal Quartette em-
bark for Stockholm in June.

Barton Hill goes to San Francisco next
Wednesday bringing Boucicault.

Tom Karl, tenor, goes with the Emma
Abbott concert company next season.

The rumor about Blanche Corelli and
Henri Laurent being married is untrue.

Herbert W. Jones, an actor well known
in St. Louis, died in that city on the 21st.

Mrs. John Drew commences an engage-
ment at the Globe Theatre, Boston, June 9.

A. C. Dacre is engaged to play in Pique at
the Grand Opera House, with Fanny Daven-
port.

The Union Square company appears in The
Banker's Daughter, at the Boston Park, in
June.

Haverly's Mastodon Minstrels played three
nights in Nashville, Tenn., to receipts of
\$5,000.

Mr. and Mrs. J. H. Jones (Rose Temple)
are re-engaged for the next Boston Museum
season.

E. E. Kidder, agent for Joseph Murphy
last season, has been very sick during the
past week.

Josie Bailey's performances in support of
Mme. Modjeska are well spoken of by the
Chicago papers.

C. B. Wells has been promoted to leading
juvenile man in the California Theatre for
next season.

It is now announced as a positive fact that
Chas. Barron is to be leading man at the
Boston Museum next season.

Lawrence Barrett sent Barton Hill a draft
of fifty dollars toward the support of the late
Ben C. Porter's mother.

An original musical extravaganza by J.
Frederick Clay was in preparation at the
Standard, but—

Ada Gilman has begun suit against John
E. McDonough for breach of contract in the
matter of M'iss.

Morris Simmonds and Col. T. Allston
Brown are going to combine the variety and
legitimate in their agency.

Mrs. Scott-Siddons undertakes her own
management hereafter, being dissatisfied with
the American Literary Bureau.

Katherine Rogers will play Mirzo in The
Palace of Truth at the Park. Mr. Abbey
intends mounting it sumptuously.

Engaged has been doing a splendid busi-
ness at the Chestnut, Philadelphia. The
profits in two weeks have been \$3,600.

Miss Laura Don, Mrs. Louisa Eldridge and
Mr. Ogden Stevens play with Frederick
Paulding in Pittsburgh, on the 14th.

Florence Davenport will accompany her
sister Fanny to California, where they will
remain a greater portion of the Summer.

Lemuel Adams will produce, at the
Bowery Theatre on April 21, his play of
Germania; or, A Roman Conspiracy.

William Horace and Alice Dunning (the
Lingards) failing to find any opening in San
Francisco, have sailed for Australia.

E. R. Byram has left the Globe Theatre,
Boston, to become advertising and press agent
for the New Park Theatre in that city.

Ada Cavendish will play at Wallack's
Theatre under the management of Mr.
Theodore Moss, during the Summer sea-
son.

Charles Hicks, advance-agent of Maffit &
Tarr's combination, has been engaged at the
Howard, Boston, for the remainder of this
season.

The work on the New Park Theatre, Bos-
ton, is rapidly progressing, although it may
be found impossible to have it ready to open
before the 1st of May.

George D. Chaplin left for San Francisco
on Tuesday. He goes to Australia, April
14, with John E. Owens, who has as leading
lady Rose Osborne.

J. Steele Mackaye opens the Fifth Avenue
Hall this month for four weeks, in his drama
of Won at Last. C. W. Couldock and J. C.
Padgett play with him.

There was a meeting of ladies on Monday,
at the residence of Mrs. Croly, to take steps
toward raising a fund among themselves for
the mother of the late B. C. Porter.

Barney Macauley has refused a certainty of
\$1,000 per week for eight weeks in California,
under the management of Chas. E. Locke.
His figures are just twice that amount.

Billy Sweatnam, the Philadelphia minstrel,
has obtained judgment against Thomas F.
Garsed, the proprietor of the company, for
\$1,584.38, balance due for salary as performer
and manager during the past season, at
\$150 per week.

A Plea for Pantomime.

Every year, about Christmas time, some rural journal, with yearnings toward the truly British, starts an article with the above heading on its rounds through the press. The wail generally comes from Boston; but occasionally Cincinnati anticipates the American South Kensington.

This year we mean to head off everybody, and uplift our voice with the first soft breath of Spring to howl for "innocent spectacle" and "broad and healthy English humor."

Give us our Pantomime! Give us the light and airy diversion of the Mistress of the Seas. Give us the humor that jumps through hoops; give us the rich and varied dialogue that blessed the world with Nym-Nym and Munchy-Munchy. Give us the ballet whose art is firmly founded on the simple and beautiful basis of the clog, disdaining the frivolous graces of the French and Italian schools. Give us—give us—oh! give us the old man who sits down on a red-hot poker.

It is true, we have been wandering after false gods of farce and comedy. We have paid too great a homage of laughter to the trivial satire of a Pinafore; we have given undue recognition to the flippant skepticism of Engaged; there is, dramatically speaking, no health in us. Why have we encouraged such weak and unhealthy over-refinements of art as A Scrap of Paper or A Morning Call? What right or reason have our Wal-lacks, our Coghlands, our Jeffersons and Lewises and Lemoynes to exist? Are these plays, these people, true exponents of that vigorous and virtuous humor that breaks a two-story policeman into two pieces?

Ah! Let us have done with false French flummery. Let us dispense with foreign syllabub. Let us struggle back to the broad bosom of Pantomime, poor Prodigal Sons of the Drama that we are.

What substitute has shallow French art to give us for the genuine 'Aymarket' humor? What can Sardou, or Meilhac and Halevy, or Hennequin and Najac do to compensate us for the loss of the "broad and healthy?" When has the corrupt and vicious Parisian stage, from the Folies Bergeres to the Comedie Francaise, given us a character creation equal in brilliant and original humor to the Countryman over whose head the vivacious Harlequin spills a basket of eggs? When, indeed! Before you talk about the humor that walks hand-in-hand with pathos, vain-glorious France, match those eggs!

Let us teach, then, our misguided artists of the American theatre to kneel at the feet of 'Aughty Halibon, consider her ways, and be wise. Let them go with a humble spirit and a receptive disposition; and a heart truly penitent for past scoffing.

For once before English humor was at our doors, and we would not have it. Miss Lydia Thompson came hither, a Thespian Miss Rye, with her cargo of blonde divinities from 'Olborn and 'Ighgate, and these consummate artists let their light shine before us in all the glory of the masterpieces of Reece and Farnie, and Byron and Burnand—crystallizations of genius, replete with brilliancy and badinage and puns—yes, puns; real, genuine English puns—words twisted till they looked like other words; actual marvels of verbal transmogrification, like—

"Rose GRADUALLY to the GRADE O' WALET."

"Walet"—wally—valet—see?

And we cast them out.

As soon as the gilded youth would consent to vacate the orchestra seats, and give other people a chance to see for themselves, we inspected the show and then shamelessly and deliberately announced that these gems from Britannia's dramatic crown were simply a pack of duffers. That but a small minority of these young women were professional actresses; that most of them had been put on the stage solely because of their alleged beauty; that not one in a dozen had a glimmer of humor or dramatic ability of any description in her darling little composition; and that the pieces which they pretended to play were of the trashiest, vulgarest and silliest species of patchwork, destitute of the smallest shadow of wit or literary merit.

Wretches that we were! Let us eat our unappreciative words. This was a form—a delicate and sublimated form, doubtless; but still a form of British comedy; a lineal descendant of the great and perfect Pantomime.

Our hearts ought to bleed with an unstaunchable hemorrhage over our treatment of British Burlesque in the days that are gone by. We rejected that troupe of lithe-ness and legs, and left it to star around in provincial towns, and go to pieces in museums and side-shows, until, as it took its final flight toward its English home, fairly starved out, the attenuated attractions rattled in their rosy hoes like the pink shin-bones of storks that fly from German house-trees to winter on Egyptian pyramids.

And we remained behind and continued to wallow in the unhealthy comedy of Robertson and Boucicault.

And yet, dear forgiving, blush-tighted angels, they came back once more to give us a last chance to redeem ourselves.

They came back with new burlesque and new faces, and the same dear old puns—or older ones. And they brought with them a truly British comedian who might have been, had we but let him, the prophet of Pantomime in this country.

That was Marshall. Who could forget Marshall—the absolutely correct card in 'Aymarket comedians—the man with the

genuine graveyard smell of English comedy upon him. Even as a lock of hair, a little packet of old letters, bring to a man's senses a faint aroma of far-off loves; so when Marshall spoke, you smelt a gently diffused odor of mummy cloths and coffin-lids, and felt that a thousand English comedians, from the Court Jester of William the Conqueror down to J. B. Buckstone's grandfather, were sitting up in their their tombs gathering their musty shrouds about them, and turning their empty eye-sockets in serene approbation toward their latest representative.

How that man would have been able to tumble Pantaloon into the water-butt!

And we let him go.

Give us the Broad and Healthy in all its Breadth and Healthiness. We will readjust our standard of dramatic art by the correct English card. We will define comedy as the art of grinning through a horse-collar; we will account him the best humorist who can most easily stand upon his head.

By all means, let us have Pantomime. Let us forget how we laughed at Engaged and Pinafore; and, laughing, learned to recognize and despise meanness, affectation, sham and sentimentalism. Let us turn from Gilbert and Sullivan to Reece and Farnie; from the comedy of art, with its keen satire, its worthy aims, its delicacy and its strength, to the comedy of inanity, with its horse-play, its vulgarity, its dullness and its utter insignificance and worthlessness.

"Whims" at the Fifth Avenue.

It is perhaps fortunate for Mr. Harkins that his reputation as a good judge of plays does not depend on the three dramas—Dr. Clyde, Thro' the Dark, and Whims—which have marked his career as manager of the Fifth Avenue. If it did, faith in him would be lost entirely. The play of Whims is rather worse than the two which preceded it. Built on the extraordinary theory of German dramatic composition, that a few incongruous characters and a few disjointed scenes constitute a play, it is as incoherent a piece of rubbish as has encumbered the stage for some time. It requires no special analysis to ascertain the faults of Whims, for so far as it has any characteristics, it is all faults. Its merits are purely negative, and include an absence of speech-making and of polemics, which is especially grateful in a play of German derivation. The play of Whims may be grouped with Our Aldermen, which languished for a few weeks at the Park Theatre last season. It has no plot to speak of, and the action, such as it is, is wild in its extravagance and absurdity.

The play was said to have achieved what is termed picturesquely, "a great Western success." This Western success is a sort of delusion which affects many well-meaning persons when theatrical matters come to be discussed. Much stress was laid upon it in this particular case, and it seemed as if the verdict of the prairies would be eagerly ratified in New York. As far as the public is permitted to know, Whims had not been done in English this season, save by the organization known as the New York Criterion Comedy Company. This company has played very little in the West, and its triumphs in Whims must have been confined to the smaller order of towns.

The play was presented at the Fifth Avenue on Thursday night to an audience whose acquaintance with Stanley McKenna was immeasurably greater than their familiarity with the works of Benedix, the author of Dr. Wespe, from which Whims is taken. Mr. McKenna's more enthusiastic friends occupied the front rows in the gallery, but others ranged themselves in other parts of the house. It is perhaps unfortunate for the fame of Mr. McKenna as a dramatist that his only previous work of which the public has knowledge is, Crime; or, The Car Hook Murder. We say unfortunate, for Whims does not bear out the promise afforded by that work, and he has tarnished his record as the gifted originator of a drama of bustling contemporaneous interest by the perpetration of a work insufferably puerile, insane and uninteresting. Crime; or, The Car Hook Murder, had several striking scenes—notably, the one in which the car-hook flourishes. Whims has none. Crime; or, The Car Hook Murder, too, allows more breadth of treatment than does Whims. It should not be inferred from this that Mr. McKenna has retrograded as a dramatist since he produced his best known work. Not at all. He is more restricted; that is all.

Whims undertakes to present a dozen characters who have divers caprices. The fun of the piece may be said to arise from mistaken identity.

The quality of fun is a very peculiar thing. There are men in America to-day, who devour the Congressional reports for the fun said to exude from the remarks of the legislators. There are men who laugh themselves hoarse over the quips of the professed and professional humorists of the rural press. There are those who find solace in British comic almanacs, and others to whom Joe Miller's joke-book or the truisms of Eli Perkins are a constant incentive to mirth. There is no accounting for tastes in fun. But the merriment of Whims is so painfully forced and unreal that it would require a man with very advanced ideas on the subject of fun to become at all amused. The tableau in the first act represents a man just falling from a window, and a woman in possession of his shoe as a trophy of his discomfiture. This is an example of the boisterous hilarity which makes this play.

From beginning to end there is no plot or

sequence, no aim—nothing but trite jokes and old "business." It is difficult to understand how a piece of such utter badness came to be presented at this theatre, save on the hypothesis that the coterie which purports to "represent" Mr. Harkins, were so thoroughly in earnest in their efforts to embarrass him, that they demanded the production of Whims as the thing most likely to accomplish their own ends.

The acting may be best summarized as being fair. W. J. Gilbert (M. W. Leffingwell's step-son), who has the honor of being an Albany comedian, and F. C. Huebner, who is an Albany juvenile man, did reasonably well, in two parts of which they were we believe, the originals in this country. Ellie Wilton struggled bravely with a stupidly bad part, and Geraldine Maye was effusive as a much neglected maiden, Olivia Bonds. Harry Lee is seemingly a young man possessed of an inordinate degree of "freshness" and self-assertion. His Slaughter well nigh "killed" the piece. Mr. Fisher as an aged parent of the modern complaisant sort, Robert S. Hill as Shorz, a gentlemanly lover, and May Gallagher as a much bribed servant, filled adequately the requirements of their small parts. Mary Williams, who replaced Marion Mordaunt as Miss Bonds, gave an exaggerated performance. Whims is a good play—to withdraw.

"The Little Duke" at the Lyceum.

The Lyceum presented a very brilliant appearance on Monday night, when J. H. Haverly formally took possession as manager. The house has been brightened up without, with about \$300 worth of gas lamps and chandeliers, and some notable improvements have been made in the interior decorations.

Everything looked bright and new, and the advent to this city of the prince of Western managers to a house hitherto unfortunate, was made under brilliant and favorable auspices.

The vivacious Oates, who is the initial stellar attraction, returns to New York considerably changed since her last appearance in the metropolis. She has grown stout, but she acts with her old-time vim and overflowing spirits.

Alice Oates has never been a favorite in this city. The very qualities which have made the sprightly and not too refined prima-donna a great "card" in the provinces, rather stand in the way of her success here. She offers a sort of compromise between the downright devilry of Aimee and the mild indelicacy of other opera-bouffe artists. Never insipid, never outrageous, she gravitates nicely between high opera and low comedy, never approaching near enough to either to attract largely.

Some one has said Aimee represented the champagne flavor of the opera-bouffe flagon, and the goody-goody singers of the Church Choir Pinafore the hard cider of the same.

Probably from the same standard, Alice Oates is the most pungent sort of newly-made Catawba.

When Mrs. Oates had no other rival than Emily Soldene, there was little difficulty in choosing between them. The quick, eager, bustling little American woman quite overshadowed the stolid, lumbering, beef-bred Britisher, and held a high place in popular esteem. But Mrs. Oates has developed now into a less kittenish and more sensuous creature than of old, and her methods as a player have also undergone a corresponding change.

There has always been along with a secret belief in the absolute genuineness of the circus, a popular feeling that the performances of Lydia Thompson and her tow-headed burlesquers were very salacious. Young men and old all over the country have never failed to bear noisy testimony to the downright immorality of Lydia Thompson and her annual bevy of blonde performers. As a matter of fact, nothing more sedately proper or more prosaically unobjectionable could well be devised. The morality of her burlesques antedated the puns. But she passed for being broad and suggestive, and her entertainments prospered for that reason, and for that reason almost alone.

Now it is unfortunate for Mrs. Oates, perhaps, that she has no such reputation. Up to a very short time ago a special clause was injected into her programme to the effect that "Nothing calculated to bring the blush to the cheek," would be witnessed during her entertainment. Mrs. Oates, we opine, never bound herself strictly to this clause, for of late years she has strayed considerably beyond it. In The Little Duke, with which she chose to open her season at the Lyceum, there is as much real broadness as in any French opera. But it is not advertised as a feature of the troupe, and will not be likely, for that reason, to engage the attention of the multitude. The multitude, as may be recalled, is always eager to satisfy itself as to the more or less immoral savor of a performance by going to see it, and then testifying to its propriety by keeping away.

The company which Mrs. Oates has gathered about her this year is clearly one of her own selection. It seems to be organized on the cardinal and much-approved principle that none of its members should throw a shadow upon the path of the star. Lulu Stevens is by no means pretty, and can hardly be called an actress or a singer. She helps Mrs. Oates to appear to advantage, but there her special fitness as a member of this organization ends. Mr. Connell is a good singer, and an actor of striking presence. J. G. Taylor is a good comedian, and J. H. Meade makes the directness of the convent school amusing. The chorus is

small. It must remain forever a wonder how so pretty and comely a little actress as Pauline Hall came to be a member of the Oates chorus. But she is there, and she proved a bright feature of the performance. She is capable of better things.

The mounting of the piece is quite fair, and the performance ran smoothly throughout. The Little Duke is in danger of being overdone just now, and as the demand of the public is in no wise commensurate to the supply offered by our managers, its attractions from that point of view are not enhanced. Mrs. Oates will do other operas during her engagement.

Booth's.

Mr. Boucicault will preside over the destinies of Booth's Theatre next season, entering upon the management, early in August, with a well-known American star attraction. On the 29th of September the Strakosch Opera troupe, composed in part of new material, begin a season, and after that, first-class stars and the plays of Mr. Boucicault will alternate. It is intended to redecorate the house, to brighten it up, and to make it, as far as may be, the leading New York theatre. Mr. Boucicault, whether by reason of his own ability or the extent of his experience and resources, is well qualified to give the public what they want in this particular. Those who have wept and laughed over the plays of the great dramatist, or applauded him as an actor, will no doubt be pleased to gain acquaintance with a manager whose ideas lean toward furnishing the best class of entertainments, and whose liberality is as marked as is his good taste.

Florence Davenport as "Josephine."

The brilliant and fashionable audience assembled at the Broad Street Theatre, Philadelphia, on Monday night, for the 100th performance of Pinafore, must surely have been convinced anybody who needed such conviction, that Philadelphia cherishes the liveliest sentiments of pride in, and affection for, the entire Davenport family—and with good reason. These talented young ladies have abundantly proved, by their versatile gifts and wide range of powers on both the musical and dramatic stage, that the name and fame of their illustrious father "was not born to die" in oblivion, while Misses Fanny and May and Blanche and Florence continue to tread the boards.

Of their accomplished mother, so long, in private, the instructress of these and other successful young artistes, it were mere supererogation to say a word. As a gifted and conscientious artiste, and the well-mated contemporary and life-companion of the late E. L. Davenport, is not her story the history of all that is worthy in the trials and triumphs of American dramatic art.

Of the latest debutante—the youngest and fairest of these beautiful and refined young ladies—it is only necessary here to say that her success was instant and assured. Her voice, while not powerful, is pure, clear and sweet; but after the first flurry of agitation inseparable from such an occasion (made still more apparent by the pallor of her features—the result of recent illness), the notes rose strong and full, and fitly displayed the masterly tuition of Signor Ettore Barili, whose reputation as a teacher of vocal art is well deserved. Miss Florence has been studying for the operatic stage, and the light, yet pleasing harmonies of the Pinafore can as little disclose her musical proficiency, as the assumption of the Captain's daughter can display her undoubted dramatic abilities. But it is a performance highly enjoyable in itself, and one which is valuable as an earnest of future triumphs in a more worthy field for the fair young debutante.

"The dew of heaven fall thick in blessings on her! * * * (She is young and of a noble, modest nature; I hope she will deserve well.)"—KING HENRY VIII.

ALONZO.

A well-known actor having occasion to do some business with Some One's paper last week, was warned that he could look for no favor from that office, unless he took his card out of THE MIRROR. As he declined to comply with this preposterous demand, and to link his chances of success with Josh Hart's Jonah (the Weekly Unknown), he was informed that his card would be taken out of the Billiard Marker's Own.

"Not so," said the son of Thespis. "You cannot take out my card."

"Yes, we can—and we will!" remarked Some One's employe, and he anathematized THE MIRROR.

The son of Thespis chaffed the irate employe, and said: "Do you mean to say you can take my card out of your paper if I had paid for it? That would be robbery!"

"Never mind what it would be," said Hart's Echo. "We will take it out."

"No, you won't!"

"Yes, we will."

"I defy you." Thus the advertiser.

"And pray, why can't we take out your card?" asked Some One's employe stormily.

"Because," quoth the son of Thespis, "I have never had my card in your d-d paper."

Fanny Davenport opens at the Grand Opera House in Pique, with a very important cast. An effort is being made to secure Fisher, Hardenberg, Fawcett, Drew, Mrs. Gilbert, and as large a portion of the original cast as possible. She opens in San Francisco May 5.

PERSONAL.

STINSON—Fred Stinson retires from the management of the Howard Athenaeum at the end of the current season.

ANDERSON—Mary Anderson has added Beatrice, in Much Ado About Nothing, to her repertoire, and will play in it in New York in October.

WOOLF—Mr. B. E. Woolf of Boston has just completed a new three-act play for Salisbury's Troubadours, and is writing a piece for Miss Alice Harrison.

DONALDSON—Thomas Donaldson, whose picture we present in THE MIRROR this week, has by his liberality and enterprise kept the London in the front rank of East-side amusement resorts. Donaldson well deserves the favor of the public as an amusement caterer.

INDIG—B. B. Indig, the designer of Lizzie Webster's \$100 tights, thus describes them: "Finely tempered gold, made into a delicate thread and woven by a skillful artisan into a variety of fancy patterns; flowers, birds, and leaves twining about as fanciful as the frostwork on a pane of glass in mid-winter." Next!

McLAUGHLIN—The eighth page of Sunday's Star last week was a journalistic achievement. It was a complete mass of closely printed advertisements. This at a time when the Sun is foraging among patent medicine advertisements and the Herald contemplates a reduction to two cents, is a great triumph for the Star. It is due in a great measure to the tact, shrewdness, and business sagacity of W. G. McLaughlin, who is now attaining this true prominence in the world of newspapers.

ELLIS—Florence Ellis, who has delighted our theatre-goers during the past fortnight with her admirable singing and acting in The Little Duke, is the original "Little Sappho" of the opera troupe of that name which "toured" the States years ago. Her father and mother were actors and singers in the troupe, and a sister, who died a few years ago, was a young lady of fine stage presence and an excellent vocalist. Florence is a "grown woman" now, but she has not outgrown the artless ways of her childhood, when she was one of the "precocities" of the stage.

NEILSON—Olive Logan writes from London to say of the failure of The Crimson Cross that Adelaide Neilson, counting on a long and triumphant run of this piece, hired the most charming furnished house which was to let this season—a bonboniere in Park Lane, with walls and ceilings tufted with sky-blue satin, and furnished throughout with daintiness a la Pompadour, hung with grease-portraits, and adorned in every nook and cranny with the loveliest groups in Dresden china. She pays 500 guineas for the four months' season, a frightful rent; but then the place is unspeakably exquisite. Now, what will she do with it?

PUCK—Puck has taken a sudden flight his circulation and is now soaring toward twenty thousand copies. This prosperity is the legitimate outgrowth of brains, good judgment and hard work, and has been done without recourse to personal abuse, villification or blackmailing practices, the shoals upon which so many previous endeavors in the same field were stranded. The caricaturist of the paper, Joseph Keppler, is an artist, the editor, H. C. Bunner, a wit, a worker and a gentleman, and the business director, A. Schwarzsman, has, by dint of diligence and perseverance, pushed the paper to the front rank of American weeklies.

Carrie Jamison has joined the Warde Diplomatic party at Ann Arbor, Mich., for two weeks. She returns to Chicago to support Edwin Booth, April 7, for two weeks.

Mlle. Bonfanti has been engaged to take part in The Deluge on its revival at the Walnut, Philadelphia, on Monday. De Rosa continues the undisputed premiere at Niblo's.

W. D. Gemmill is to follow Engaged at the Chestnut, Philadelphia, with Gilbert's Palace of Truth, and then A Scrap of Paper. These three pieces will probably fill out the season.

No leading lady for Wallack's next season has yet been decided upon. It is quite possible that Lillie Glover of the Chestnut, Philadelphia, will be chosen finally to fill the position.

Maurice Grau has determined to present Aimee at Booth's in new operas only. She will inaugurate her season with The Little Duke, following with M. Comargo and Mme. Favart.

Mary Anderson played Evadne at the Grand Opera House, Newark, on Saturday night, finishing there her starring tour under Hickey and Norton, which has been very successful.

Fanny Davenport will next season play only the legitimate with her own selected company. Mr. Gardiner will commence arranging her dates during the next three weeks.

Fatanitsa is in course of preparation at the Fifth Avenue Theatre. Jennie Winston of the Ada Richmond troupe has been engaged for the principal part. It will follow Whims, and as soon as possible.

It is not at all settled who will be juvenile lady at Wallack's Theatre next season, but it is much more than probable that Mabel Jordan, who proved a very desirable acquisition to the forces during the run of Spellbound, will be engaged.

NEW YORK AMUSEMENTS.

The Opera.

The only novelty at the opera since our last issue, was the production of *Dinorah* on Friday. This opera was written for the French stage, with spoken dialogue, and in that form is quite enjoyable, but when these long dialogues are turned into not too melodious recitatives, they are apt to become tedious. There is, however, some exquisite music scattered through the opera, and the instrumentation is in many places as masterly as anything Meyerbeer ever wrote.

Mme. Gerster made her first appearance in the title role, which will suit her well when she becomes more familiar with it. Her singing was, of course, admirable, but her acting, especially in the shadow-scene, admits of great improvement. Signor Galassi made a superb *Holt*, and Signor Frapolli did well in the thankless part of *Correntino*.

To-morrow night (Friday) a "mixed" programme for Mr. Mapleson's benefit, and with the matinee of *La Sonnambula* at 12:30 on Saturday, Mr. Mapleson's second season will be brought to a successful close.

The Little Duke at Booth's will be withdrawn on Saturday, after a not altogether brilliant run. Florence Ellis is the best feature of the entertainment. The favor of the public is clearly not for Lecocq, rendered from a church choir standard, and whatever business there is in *The Little Duke* will be given by Aimee and Mrs. Oates. Mr. Duff is considerably behind on his venture at Booth's.

A Scrap of Paper at Wallack's is still running to good houses. N. S. Wood has improved his performance of *Anatole*.—The Banker's Daughter is doing a fair business at the Union Square, but will soon be withdrawn in favor of a new play from the French, *The Lost Children*.—The Church Choir Pinafore still prevails at the Broadway to constantly increase business.

The Black Crook shows no signs of declining at Niblo's and business continues good. The perennial spectacle has seldom been rendered on a scale of greater magnificence, and it seems to be good for a protracted run.

There is no change in Pinafore at the Standard, but on the 14th inst. several striking changes will be made, including an augmented chorus and some new faces in the cast.

Engaged is drawing good houses at the Park, and will be continued so long as it draws. Then *The Palace of Truth* will be given.

Frank Mayo continues *Davy Crockett* at the Grand Opera House this week to very fair business. Next Monday he appears as *Badger* in *The Streets of New York*.

Foreign Amusement Notes.

It is denied that the great tenor, Mario, is insane.

Tiberini, an Italian tenor, has been placed in an insane asylum.

Emma C. Thursby has left for Paris and Berlin concert engagements.

Blondin has returned from his long world tour, and is rope-walking before a new generation at the Aquarium.

A new play, by Sir Charles Young, called *The Regent of Orleans*, has been successfully produced at Hull, England.

W. Irving Bishop, from the United States, has been giving spiritualistic exposures in Glasgow, and is touring Scotland.

F. B. Chatterton, the Drury Lane manager lately become bankrupt, has replenished his pocket by a one thousand pound benefit.

Current Coin, a new three-act comedy by Julian Cross, was produced at Bristol, Feb. 28, to a moderate audience, and with indifferent success. The scene is laid in England, at the present day.

W. G. Willis' new five-act play is called *Helen*. It will be produced at the London Haymarket, and its cast will benefit by the services of Mrs. John Wood and Messrs. Charles Kelly, W. Terriss and C. Howe.

Fred Vokes, being anxious to attend a ball given by his brother-in-law, "Pony" Moore, at St. James Hall on the 5th, traveled from Portsmouth after a performance there, and reached the room at half-past 4 in the morning. Steam was still up.

Sothern, who has returned from Paris to London, opened in David Garrick at the Haymarket, on the above date, intending to play three or four weeks before starting for America to go salmon-fishing with Florence on the confines of Canada and Labrador. The Duke of Beaufort and Sir John Hill, both of them sports, were to bohemianize for a while, and accompany Sothern, with a view of experimenting in Labrador Summer chills and fogs.

Barry Sullivan, while recently playing *Richard III.*, at the Theatre Royal, Edinburgh, was loudly hissed by some students in the gallery, owing to some slight delay between the fourth and fifth acts. The manager of the theatre remonstrated with them, saying: "I really feel it very much that Mr. Sullivan should have been insulted by an Edinburgh audience. He has played in the most important towns in every part of the globe, and such a mark has not reached him till this evening." Strange to say the disagreeable occurrence was occasioned by a lot of unruly students from the university.

A meeting in Covent Garden Theatre was held on the 4th, with a view of establishing a National Theatre in London, where pieces would be produced with the perfection of those at the Theatre Francaise. A dramatic academy was also proposed in connection with it. It was reported that the Theatre Francaise was a Government theatre, and subsidized by the State to the extent of \$40,000 a year. It would be necessary to secure a similar grant for the proposed institution, which might be a difficult task. The Marquis Townshend was in the chair, and a number of leading actors were vice-presidents. It was decided to call a mass meeting of the profession at an early day.

La Zingarella, score by M. J. O'Kelly and libretto by Jules Montini, was produced at the Opera Comique, Paris, on the 3d, with poor success, lacking both originality and sparkle. The plot is without interest, and turns simply on the fact that the composer, Salieri, is induced to leave a Trappist convent by a young singer, and write an opera called *The Zingarella*, of which she was to be the chief feature. Another trifle, *Le Pain Bis* (Brown Bread), was produced the same evening with better success, though no run was expected for it. Music by Theodore Dubois and libretto by Brunswick and A. De Beauplan. Another feature of the evening was the debut of Mlle. Thullier in *Les Noces de Jeannette*, who carried off the first prize at the last Conservatoire contest. Though not thought pretty she pleased well.

Mrs. Drew's Plans.

Mrs. Drew has been interviewed concerning the Arch Street Theatre. "It is eighteen years since I took the old theatre, which I managed two years, when it was altered. I began with as fine a stock company as ever was brought together in Philadelphia. There was John Gilbert, now of Wallack's; Lem Shewell, now of the Boston Theatre; John K. Mortimer, Frank Drew, Wm. Scanlan, M. Ringgold, Robert Craig, Wm. Wallis, Charlotte Thompson, leading juvenile lady; Miss Emma Taylor, Lizzie Price, walking lady; Mrs. Charles Henri, now playing 'old women' at the Walnut, singing soubrette. We played until January, 1861, with great success, when Mr. Drew returned from Europe and played one hundred nights, closing a successful season.

Since then I have had such leading men as Barton Hill, McKee Rankin, Charles Walcott, Charles Wheatleigh, and such artists as Stuart Robson, George Griffiths, Owen Marlowe, Mary Carr and Bella Freeman. We opened the new theatre with *The Rivals*, and it was very successful. Until within a few years we kept up the standard of our company, but so many good people became stars that it was impossible longer to do so. We played every star of any prominence—Wallack and Davenport, Edwin Adams, Mrs. General Lander, Bandmann and so on. Among the greatest successes we have had were *Rosdale*, *Olive Logan's Surf*, *Lost at Sea*, *Ours*, *Lost in London*, *False Shame*, *Wolve*, at Bay, *Two Roses*, M. P., and *Coquette*. One thing is certain, that I made all the money I ever did make in this theatre when I had a stock company, with an occasional star. At the same time I am not prepared to say that I shall have a stock company next season. Everything in the theatrical business is in a state of movement, and it would be absurd to decide now what I am not called upon to execute for six months. You see, when I played a stock company things were not done as they are now. I put plays on the stage in a better style than had ever been seen in Philadelphia before—rich carpets, fine furniture and excellent scenery. Well, the elegance of those days would be very poor elegance indeed in this day of splendid stage furniture. I don't think I shall play any myself this season. I may do it occasionally, but certainly only at long intervals. This much I am certain of, however—I intend to push the Arch forward this season and try to make it as near as may be the success it was fifteen years ago."

It is not yet decided how the theatre shall be run next season, whether there will be a stock company or it will continue to play combinations. The current season will end with Aimee in *La Marjolaine*. Before that, however, will be seen Rice's *Surprise Party*, Joe Emmet, *The Danites* (second visit), and the return of *Evangeline*.

The new manager, Mr. Mendum, is a son-in-law of Mrs. Drew, and has not had a long experience as a manager. An extended and successful experience as a banker in Boston testifies to his business qualifications and speaks well for a good ruling in all matters connected with the theatre. John Goldberg takes charge of the advertising department, and J. J. Holmes remains, as hitherto, in charge of the box-office.

Thomas L. Graham, comedian, died at No. 79 Suffolk street on Thursday. Mr. Graham left this city about four weeks ago, and accompanied the Stevens Unknown company on their tour. Mr. Graham was playing in Indianapolis, when he fell upon the stage exhausted. He grew weaker until he died. His disease was consumption. The dead actor's mother and sisters are without support, and Manager Hofele of the Bowery Theatre has decided to give a special matinee performance for their benefit.

J. C. Myers' company played *'Twixt Angel and Devil* at Portsmouth, N. H., March 27, to a \$12 house.

"McGlannahan and McGlabberty."

John Schofield, Lotta's manager, was standing in the street entrance of Hooley's, Chicago, the other evening contemplating with extreme satisfaction the procession that was passing into the house, when his attention was especially drawn to two young men with noisily checkered ulsters and enormous diamonds, who were conferring in some earnestness with the junior Hooley, who presides at the box-office. "Want a pass, I suppose," thought he. "Don't get it this trip, all the same." Presently he saw the treasurer point him out, and directly after the pair approached.

"Say! Your name Schofield?" asked one of them.

"Yes, sir."

"Are you the manager of this here show?"

"Yes."

"Do you pass the perfish?"

"The what?"

"The perfish."

"What's that?"

"Aw, don't screw yerself too high. Do you pass the perfish?"

"Do you mean the profession?"

"Why cert—the perfish?"

"That depends. Who are you?"

"We're McGlannahan and McGlabberty."

"What do you do?"

Each instantly put a hand to the other's nearest shoulder and danced three or four steps as they sang:

Oh! I hate to tell,

But then I must!

winding up by suddenly raising their hats and striking an attitude.

"Song-and-dance men are you? Sorry, but I can't pass you."

"Wh-w-well, I'll be blamed," said one, incredulously astonished. "You don't pass the perfish?"

"Why," explained Mr. Schofield, "I can't let you in—I'm turning people away from the house that want to pay money to get in. How do you suppose I can afford to give you room?"

"Then you won't pass us?"

"No."

"That settles it. Your name's Schofield, is it (producing a piece of paper)?"

"Yes, my name's Schofield."

"Got a pencil? Lemme take it."

Mr. Schofield let him take it.

"How do you spell that there ungodly name of yours?" (preparing to note the spelling.)

"S-c-h-o-f-i-e-l-d, Schofield."

"S-k-o-w—. Do you know what I'm going to do?"

"No."

"I'm going to give it to you in the perfish. I'm goin' to write you up strong and send it to my friend Frank Queen, of *The Clipper*."

"Oh! You are, are you?" And here about Mr. Schofield began to look extraordinarily quiet.

"Yes, I am. S-k-o-hue! I can't spell yer beastly old name—write it down yerself. I want to get it just right. I want to let you have it so nobody'll be able to mistake it."

"Gimme that paper and pencil," said Mr. Schofield, with sudden energy. "I'll write it for you, plain enough. There!" (writing against the wall.) "J. B. Schofield, bigawd. There! Send that wherever you like, and tell 'em I don't pass haunfatters nor beats, in 'the perfish,' or out of it. D'ye hear?"

"All right. You'll hear from us again."

"Not if I can help it, I won't."

"The dod-banged beats," soliloquized Schofield, when they had gone. "Dog lam their cleek. Write me up, will they! Dod lam their optics!"

Mr. Hooley called him up stairs at this juncture, and the incident was soon forgotten. Half an hour later, Mr. Nichols stopped him at the door, with "Mr. Schofield, I thought you were giving no passes this week."

"I ain't."

"Well, look at this. A couple of glue-brothers brought this in a little while ago."

Mr. Schofield looked at it. There was no mistaking the trick. The gentlemen of "the perfish" had taken his wrathfully-given signature and written over it the simple preface,

"Pass Two."

"Where are they now?" he asked

"Inside. Shall I fetch them out?"

"Not by any means. Go take them into one of the boxes, and send 'em a quart bottle at my expense."

A Head of Shylock.

Elder, the artist, has on exhibition in Washington, a painting which is remarkable in conception and beautiful in execution. It is a head of Shylock after the true ideal of Shakespeare. The terrible Jew holds a keen dagger in one hand, and is trying the edge with the finger of the other, the gleam of the steel aiding and blending the demoniacal look of the cruel eyes with splendid effect. Happily the artist's genius has given the full character of the cruel usurer, who counted his ducats dearer than his daughter, without using the vulgar attributes of the hooked beak and animal features which belonged to the earlier and less intelligent conception of Shylock. Edmund Kean was the first actor who discarded that vulgar stage idea of the character, and his impersonation was so received as at once to consign the conventional Shylock to ostracism; and since that time all fine actors accept the decree of their eminent exemplar and of the public.

Mr. Elder's Shylock is on canvas what Lawrence Barrett's is on the stage, and what

the actor with the same conception effects with one art the artist has done with the other. It is what the uncritical call a speaking picture, because it stands out from the canvas so perfectly that we imagine the cruel words of the fierce, revengeful Jew, and he seems there in the life just looking from the gilt frame as from a window. The flesh tints are wonderfully painted and the hands like life itself.

Color Printing.

Attention is directed to the advertisement in another column of the Boston Color Printing Company. This company has exclusive control for Boston and vicinity of what is known as the Bacon process of color printing (patented September 10, 1878). By it any number of colors are printed at one impression. The effect of this to greatly lessen the choice and furnish work of the most attractive nature. The company makes a specialty of show printing, including streamers, posters, bills, programmes, flyers, dodgers, etc. It refers to the Boston Museum, Howard Athenaeum, Hathaway & Pond, Lilliputian Opera Company, Anthony & Parsons, Spaulding's Bell Ringers, Buffalo Bill Combination, Dollie Bidwell Combination, etc. Their work is very attractive and is becoming popular among show people generally. A new set of samples are now to be seen at THE MIRROR office, where prices are furnished.

John E. McDonough gained his laurels as a vocalist through singing "The Wearing of the Green" while playing the leading role in an Irish drama. The manner in which he rendered "Pat Malloy" for an encore, created a sensation almost equalling his late Pinafore in the Quaker City.

A. R. Casarman's *Lost Children* will be done at the Union Square on the 14th with Thorne, Parselle, Stoddard, Lemoyne, Sara Jewett, Mabel Leonard, Linda Dietz, and J. B. Polk in the cast. It is taken from the French melo-drama, *The Orphans of Notre Dame*, a long-neglected work.

Engaged proved a failure in Baltimore, but Jane Coombs is to try it there again. She is quite a favorite in Baltimore. We think she has a far better company than Ford's, and as she goes to the Academy, we think she has a far better place to play in. She has great faith in the piece.

Fred Stinson, manager of the Howard Athenaeum, Boston, was married on Sunday afternoon to Sadie Martinot, of the Museum company. The marriage ceremony was performed in the Revere House, in the parlors of Charles Fechter, who is, playing at the Howard Athenaeum.

DRAMA IN THE STATES.

[CONTINUED FROM SECOND PAGE.] ally good. Maude Grainger is certainly one of the finest little actresses we have seen here in a long time. The company goes from here to Portsmouth, O., next week.

HECK'S.—This afternoon and evening, last performances of *Unknown*, with John A. Stevens in the leading role. Mr. Stevens and his company have made a hit here, playing a very successful engagement. To-morrow night *Rose Lisle*, in *The Foundlings*, supported by her own company. Great preparations have been made for the production of this drama, and the management has left nothing undone to make it a success. Therefore it ought to draw, and the prospects seem favorable to that desired end.

COLLEGE OF MUSIC.—As the Orchestra concerts draw toward their close, their powers of attraction increase, and the resources of the college and of its conductor develop more and more. At the last concert Rossini's *Stabat Mater* and Schubert's *Twenty-third Psalm* were presented. For the next (the tenth) concert, we are promised one of Haydn's works, with compositions by Liszt and Rubinstein. Franz Rummler, a pianist of prominence, will make his first appearance. He is said to be the peer of either Von Bulow or Rubinstein. The largest audience of the season attended the Ninth Chamber concert. If these concerts were not quite so classical they might draw better.

ITEMS.—Gilmore's famous band concertizes this (Sunday) afternoon and evening, at the Highland House. The renowned Patrick conducts, assisted by Levy (king of the cornet), Mollenhauser the violinist, and Signor De Carlo, flute. A large attendance will no doubt be present at both entertainments.—Billy Gleason will play in Portsmouth this week with the Standard Theatre co.—Lawrence Barrett will succeed the Rankins at the Grand.—Last Sunday night L'Arronge's *Mein Leopold* was presented at Robinson's Opera House.—To-night the popular actor, Herr Theodore Klotz, takes a benefit. He deserves a "bumper."

St. Louis.

OLYMPIC.—Denman Thompson has played a highly successful engagement here. Robson and Crane are billed.

DE BAR'S.—Dion Boucicault in *The Shaughraun*. The company supporting him is, in many respects, a good one, and for this reason we refrain from mentioning several errors that were evidently more the result of carelessness than ignorance. Business has been so good, and with every acknowledgment of Boucicault's fine portrayal of Conn, we must attribute much of the financial success to the mounting, which has become one of the principal attractions. Boucicault will be followed by Kate Claxton next week, who appears as Josephine in *The Double Marriage*.

Providence, R. I.

WEDGWOOD.—Closed last week until Wednesday, 26th, when Lawrence Barrett appeared at matinee and evening performances to good business. Two plays in which Mr. Barrett best excels, were given, *The Mount Airie* and *Richelieu*. Friday, 28th, D. R. Locke's new play, *Widow Redott*, with Neil Burgess in the title role, was brought out. A very large and appreciative audience was in attendance, and Neil has surely scored another success. He played his best. Sol Smith personated Elder Sniffles finely; his

make-up and quiet acting were very effective. The Widow and the Elder were enthusiastically applauded. At the close of the third act Mr. Locke was called upon for a speech, to which he responded in a pleasant manner. March 31, for three nights, the Criterion Comedy co. in *Whims*. April 3, 4, and 5, Fanny Davenport in *Divorce*, *Cymbeline*, *London Assurance*, and *Oliver Twist*.

LOW'S OPERA HOUSE.—Will be open April 3 and 4 for J. W. Collier's *Celebrated Case* co. This company won great favor in this city at their appearance earlier in the season, and they will be gladly welcomed again.

Portland, Me.

MURC HALL.—Geo. A. Hill, supported by J. C. Myers' troupe, on the 24th and 25th ult., gave a blood-curdling drama, *The Serpent's Sting*. The piece was bad and the company infinitely worse. Mr. Myers is to return over this circuit with Joe Proctor and Dollie Bidwell. It is to be hoped he will not inflict our city with the support he has hitherto brought.

PORTLAND THEATRE.—Boston Pinafore co. at this house, 25th and 26th, in the reigning attraction of the season. The company gave a pleasant surprise by the careful manner in which they sang the music. Dora Wiley made a capital Josephine, Mr. Clark a fine Ralph, Mr. Boyles a good Admiral, and Miss Corey a pretty Hebe. The business was very good. Lawrence Barrett and Boston Museum co. in *Richelieu*, 28th; Harebell at matinee, and *Richard III.* evening of 29th, to very good business. We should be pleased to see Mr. Barrett more frequently in Portland.

Baltimore, Md.

HOLIDAY.—Mrs. Oates and co. appeared in *Girofle*, *La Perichole*, *La Marjolaine*, and *Le Petit Duc*. Mrs. Oates has been quite stout, but is as sprightly and naive as ever. This week (31st), Josh Hart's Novelty co. Joe Emmet in his new Fritz, George C. Boniface and Eliza Weathersby's *Frolics* to follow.

FORD'S—Carnecross' Minstrels had large houses last week to a very good entertainment. This week Pinafore again, with a strong cast.

Miscellaneous.

ERIE, PA.—Park Opera House: Rice's Extravaganza co. produced Pinafore to a crowded house, 27th. Always draw largely here. They promise to come again in May. Nick Roberts' Humpty Dumpty troupe gave two performances to poor business, 29th. Gilmore's Band, with Levy, cornetist, and Isabella Stone, soloist, comes April 10, and Jannaschek is booked for 16th. Notes: Jake Nunnemacher of Milwaukee joined Rice's Pinafore co. here last week.—The Grand Central Theatre closed a very successful season on the 29th.

NASHVILLE, TENN.—Grand Opera House: McKee Rankin and co. in *Danites* to fair business, March 24, 25, and 26. The company left for Louisville. Warde-Barrymore Diplomacy co. were booked for 27th, 28th and 29th, but cancelled the engagement owing to the severe illness of Mr. Barrymore. Charles Edmunds joined the company here, 27th. Forepaugh's circus comes April 7 and 8. Item: Manager Edwards departed March 28 to join the Pomeroy troupe at Eufaula, Alabama.

LANCASTER, PA.—Opera House: Tony Pastor 24th, to a full house. On the 28th a musical and dramatic entertainment by home talent was given for the benefit of J. B. Kevinski, a man who has for years been interested in local shows. Welsh and Rice, who canceled their engagement for the 25th and 26th, will appear on the 31st and April 1. Annie Pixley and the McDonough co. in *M'liss*, April 5. Bob Ridley comb. (local) 9th.

BUFFALO, N. Y.—The Saville Opera co. closed a successful engagement at the Academy on Saturday. The troupe has become very popular here. Monday night (31st), a brilliant audience greeted Joe Emmet, and full houses will be the order of the week. The ever-popular Lotta next week. It is rumored that Modjeska will follow.

BRIDGEPORT, CONN.—Hawes' Opera House April 2, Barney Macauley; 4th and 5th, Sam S. Sanford's Uncle Tom's Cabin troupe; 12th, Salsbury's Troubadours; 14th, Swedish Vocal Quartette. St. John Hall: April 10, Wheeler & Wilson Band Concert. Items: Mrs. Chanfrau did not put in an appearance on the 24th and 25th.

SALEM, MASS.—Mary Anderson and co. appeared in *Ingomar* at Mechanic Hall, the 25th. There was a large audience. John S. Moulton will play a company on April 3, afternoon and evening. Lawrence Barrett, supported by the Boston Museum co., appears in *Man of Airie*, the 31st.

RICHMOND, VA.—Richmond Theatre: Until the close of Lent the doors of the theatre will be locked and barred. Items: The only place of amusement open last week is Putnam's Theatre Comique.—The Virginia Opera House has been closed the whole season.

ALBANY, N. Y.—This town has not run wild over Engaged. Len Grover's Hash-House party struck us 31st. John T. Raymond will follow. Martin's: The Williamsons Struck Oil here to a moderate extent 27th and 28th.

ATLANTA, GA.—Holman Opera co. have canceled their engagement. Louise Pomeroy and troupe will be here April 2, one night. Haverly's Mastodon Minstrels are billed for April 4, 5, and matinee 5th.

POUGHKEEPSIE, N. Y.—New York Criterion Comedy played *Whims* to big "biz" 24th and 25th. The Williamsons in *Struck Oil*, to immense houses, 28th and 29th.

WHEELING, W. VA.—The Opera House was closed this week. Henderson's Standard co. of New York opens for two nights, April 4 and 5.

LYNN, MASS.—Milbank's Novelty Alliance showed in Music Hall, 29th. Mary Anderson came the 28th, and played in *Ingomar*.

DATES AHEAD.

A. Anderson, Mary and combination, Waterbury, Ct., April 4; Newark, N. J., 5th; Brooklyn, 7th, one week. Aimee and Company, Booth's Theatre, N.Y., April 12.

B. Berger Family, Atchison, 3d; Connell Bluffs, 4th; Omaha, 5th; San Francisco, 14th; Bush St. Theatre, 16 weeks. Booth, Edwin, McVicker's, Chicago, April 7th, four weeks. Boucicault, Dion, Chicago, this week; San Francisco, April 14th. Barlow, Wilson, Primrose & West's Minstrels, Portland, Oregon, this week; Victoria, April 14. Boniface, George C., and combination, Indianapolis, this week; Chicago, April 7.

Barrett, Lawrence, and Boston Museum Combination, West Meriden, Ct., April 3d; Hartford, 4th and 5th; San Francisco, May 2d, three weeks.
Bangs, F. C., Walnut Street Theatre, Philadelphia.
Byron, Oliver Doud, Kansas City, Mo., this week.
Buffalo Bill, San Francisco, this week.

C.
Collier's Celebrated Case combination, Salem, Mass., April 3d; New London, Ct., 5th; Washington, D. C., 7th, one week; Richmond, Va., 14th, 15th, 16th; Norfolk, 17th, 18th; Petersburg, 19th; Baltimore, 21st, one week.
Claxton, Kate, and combination, Hannibal, Mo., April 7th; Atchison, Kan., 12th; St. Joseph, Mo., 14th; Omaha, Neb., 16th; Council Bluffs, 17th.

Critteron Comedy Combination, Boston, April 14th; Park Theatre, Phila., later.
Campbell's Pinafore Company, Galveston, this week.
Chanfrau, Henrietta and combination, Brooklyn, this week.
Camilla Ursu Concerts, Cheyenne, Neb., April 5; Sidney, 6th; North Platte, 7th.
Colville Folly combination, New Orleans, this week.

Crane and Robson, St. Louis, this week.
Carracross Minstrels, Washington, 31st, this week; Philadelphia, April 7, one week; Cleveland, O., 14th, one week.

D.
Davenport, Fanny and Combination, Providence, R. I., 4th, 5th, 6th; Grand Opera House, N. Y., 14th, San Francisco, May 14, two weeks.
Diplomacy combination, under Zimmerman; Danville, Ill., April 3d; Lafayette, Ind., 4th, 5th.
Duff's Pinafore Troupe, Chicago, this week.
Diplomacy combination, under Simmons, Dayton, O., April 3d.

Duprez & Benedict's Minstrels, Springfield, Mass., April 3d; Willimantic, Ct., 5th.
Denier's, N. Y., Humpty Dumpty troupe, Oswego, S. Y., April 3d, Watertown, 9th.

E.
Eytinge, Rose, Portland, Oregon, April 7th, two weeks, thence Australia.
Emerson's Minstrels, Memphis, April 3d, 4th, 5th; Jackson, Tenn., 7th; Nashville, 10th; Louisville, Ky., 11th, 12th.
Emmet, Joe, and combination, Buffalo, this week; Meadville, Pa., April 4th.
Florence, W. E., and wife, Boston, April 7th, two weeks.

G.
Gotthold & Rial's "Uncle Tommers," Muncie, Ind., 3d; Winchester, 4th; Greenville, O., 5th; Plattsburg, 7th; Sidney, 8th; Bellefontaine, 9th.
Gillmore's Band, Lafayette, Ind., April 3d; Jackson, 4th.
Gray, Adah and combination, Muskegon, April 4th, 5th.

H.
Haverly's Mastodon Minstrels, New Orleans, this week; Montgomery, Ala., April 2d, 3d.
Hess English Opera Troupe, Milwaukee, 3d, 4th, 5th; Chicago, 7th, one week.
Haverly's Danites Troupe, Cincinnati, 31st, this week; Brooklyn, April 7th, one week.
Holman Opera Troupe, Augusta, Ga., April 4th, 5th; Lynchburg, Va., 8th, 9th, 10th.
Heywood Minstrels, Canton, O., April 3d; Moline, 4th.

J.
Janaushek and combination, Toledo, O., 31st, this week.
Jefferson, Joe, Brooklyn, 31st, this week.

K.
Knight, George S., and combination, Philadelphia, this week; Trenton, April 12.

L.
Lotta and combination, Detroit, 3d, 4th, 5th; Buffalo, 7th, one week.
Lingard, Dick and combination, Hamilton, Canada, April 1st.

Lilliputian Opera Troupe, Dover, N. H., April 7th.

M.
MacCullough, John, with T. W. Davey's combination, Dubuque, Iowa, April 8th; Quincy, Ill., 9th; Bloomington, 11th, 12th.
Macaulay, Barney, Springfield, Mass., April 4th, 5th; Hartford, 7th, 8th; New Haven, 11th, 12th.
Myers, J. C. and combination, Worcester, 3d; Milford, 4th; Lynn, 5th; Manchester, N. H., 7th; Nashua, 8th; Willimantic, 9th.
Mayo, Frank, and combination, Grand Opera House, N. Y., this week.

McDonough & Lamb Pinafore Troupe, Lancaster, Pa., April 5th; Allentown, 10th; Wilkes-Barre, 11th, 12th; Scranton, 14th.
Mapleson Opera Troupe, Academy of Music, New York, this week.

Mitchell, Maggie, Hannibal, Mo., April 3d; Jefferson City, 4th; Sedalia, 5th; Leavenworth, Kansas, 7th; Lawrence, 8th; Atchison, 10th; St. Louis, Mo., 11th, 12th; Omaha, Neb., 14th; Council Bluffs, 15th; Des Moines, 16th; Keokuk, 17th; Chicago, 26th, two weeks.
Modjeska and Troupe, Chicago, this week; Jackson, Mich., April 9th.
Markham, Pauline and troupe, Chicago, this week; Kokomo, Ind., April 7th.

N.
Nobles, Milton, and combination, Iowa City, April 7th; Des Moines, Iowa, 10th, 11th; Keokuk, 16th; Hannibal, Mo., 17th.

O.
Oates, Alice and troupe, Haverly's Lyceum, New York, this week.

P.
Pastor, Tony and troupe, Manchester, N. H., April 8th; Salem, Mass., 11th, 12th.
Park Theatre combination of New York, in Engaged, Albany, this week.

Proctor, Joseph with combination, Bridgeport, Ct., April 14th.

Pomeroy, Louise and combination, Springfield, Mass., April 7th, Salem, 15th.

R.
Roberts' Pantomime Troupe, Bradford, Pa., 3d; Elmira, N. Y., 4th, 5th; Williamsburg, 7th, one week; Rochester, 14th, 15th; Buffalo, 17th, 18th, 19th.

Rowe, George Fawcett and combination, Montreal, 24th, one week.

Raymond, J. T., and Combination, Walnut Street Theatre, Philadelphia, this week; Albany, N. Y., April 7, one week; Troy, 14th, 15th, 16th.

Rice's Evangeline Troupe, Wooster, Ohio, April 3d; Springfield, 4th; Dayton, 5th; Leavenworth, Kan., 9th.

S.
Standard Theatre combination of New York, Wheeling, W. Va., April 4th, 5th; Pittsburgh, 7th, one week; Philadelphia, 14th, one week.
Strakosch Opera Troupe, Pittsburgh, 31st, this week; Academy of Music, Philadelphia, April 7th.

Salsbury's Troubadours, Montreal, 31st, this week; Burlington, Vt., April 7th; Middletown, Ct., 11th.

Sprague's Georgia Minstrels, Lockport, N. Y., April 4th.

T.
Thompson, Den, Joshua Whitcomb combination, Burlington, Iowa, April 3d; this week.

Thompson, Charlotte and combination, Cleveland, O., this week; Buffalo, 31st, one week.

Williamson, Mr. and Mrs. J. C., Boston, April 14th, one week.

Williams, Mrs. Barney, Philadelphia, May 5.
Weatherly's Frolics, Pike's Opera House, Cincinnati, April 15th.

Welch & Rice's Minstrels, Danville, Pa., April 3d; Wilkes-Barre, 4th; Scranton, 5th; Hornellsville, N. Y., 10th; Tony Pastor's, New York, 26th, two weeks or more.

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SENT ON APPLICATION FREE OF CHARGE.

PEDESTRIAN AND WALKING SUITS ON HAND AND TO ORDER.

THE "ROWELL STRIPE WALKING SUIT" IN ALL COLORS.

MADE IN ANY DESIGN AT SHORT NOTICE.

CIRCUS, PANTOMIME, CLOWN AND HARLEQUIN SUITS

WE ARE NOW OFFERING A SPLENDID

RAW SILK TIGHT, FIVE DOLLARS PER PAIR.

CLOSING OUT, A JOB LOT OF

SILK TIGHTS, EXCELLENT QUALITY, WELL FINISHED, WAR. PURE SILK,

\$7.00 Per Pair.

SOLD ELSEWHERE AT \$10.00. JUST RECEIVED, A NEW LOT OF OUR

ENGLISH 40-GAUGE COTTON TIGHTS, EQUAL TO SILK IN APPEARANCE, \$3.00.

Received, 500 dozen of our celebrated \$1.35 TIGHTS AND SHIRTS, in Flesh and White, no

extra charge for large sizes, and are offering the same in dozen lots at \$15.00 per dozen.

Just received, a complete line of SILKS, SATINS AND VELVETS, in all the newest shades.

"BLOOMS", 338 and 340 Bowery, N. Y.

THE CRY IS STILL THEY COME!

270 ORDERS LAST WEEK

FOR

INDIG'S CELEBRATED

\$6.90 SILK TIGHTS

INDIG ALWAYS FOUND AT HIS EMPORIUM, 856 BROADWAY, NOT AT AUC-

TION MARTS, BARTERING FOR CHEAP GOODS.

THE AMERICAN KNITTING WORKS, AND THE FRENCH, ENGLISH AND GERMAN MARKETS,

SUPPLY INDIG. INDIG IS A DESIGNER, WHO BUILT UP THE TRADE FOR CERTAIN

HOUSES BY FORCING THEM TO PUT ARTICLES OF MERIT ON THE COUN-

TERS OF THEIR WELL-ADVERTISED HOUSES.

WHAT THINK YOU OF SILK TIGHTS AT \$6.90?

Flesh Cotton Tights, 95 cents a Pair.

AND AGAIN,

SILK TIGHTS, IN ALL THE COLORS, TO MATCH ANY GARMENT,

FOR \$7.50.

THESE PRICES MAKE RIVALS SQUEAL! EXAMINE OUR STOCK BEFORE GOING

ELSEWHERE!

INDIG, 856 BROADWAY.